

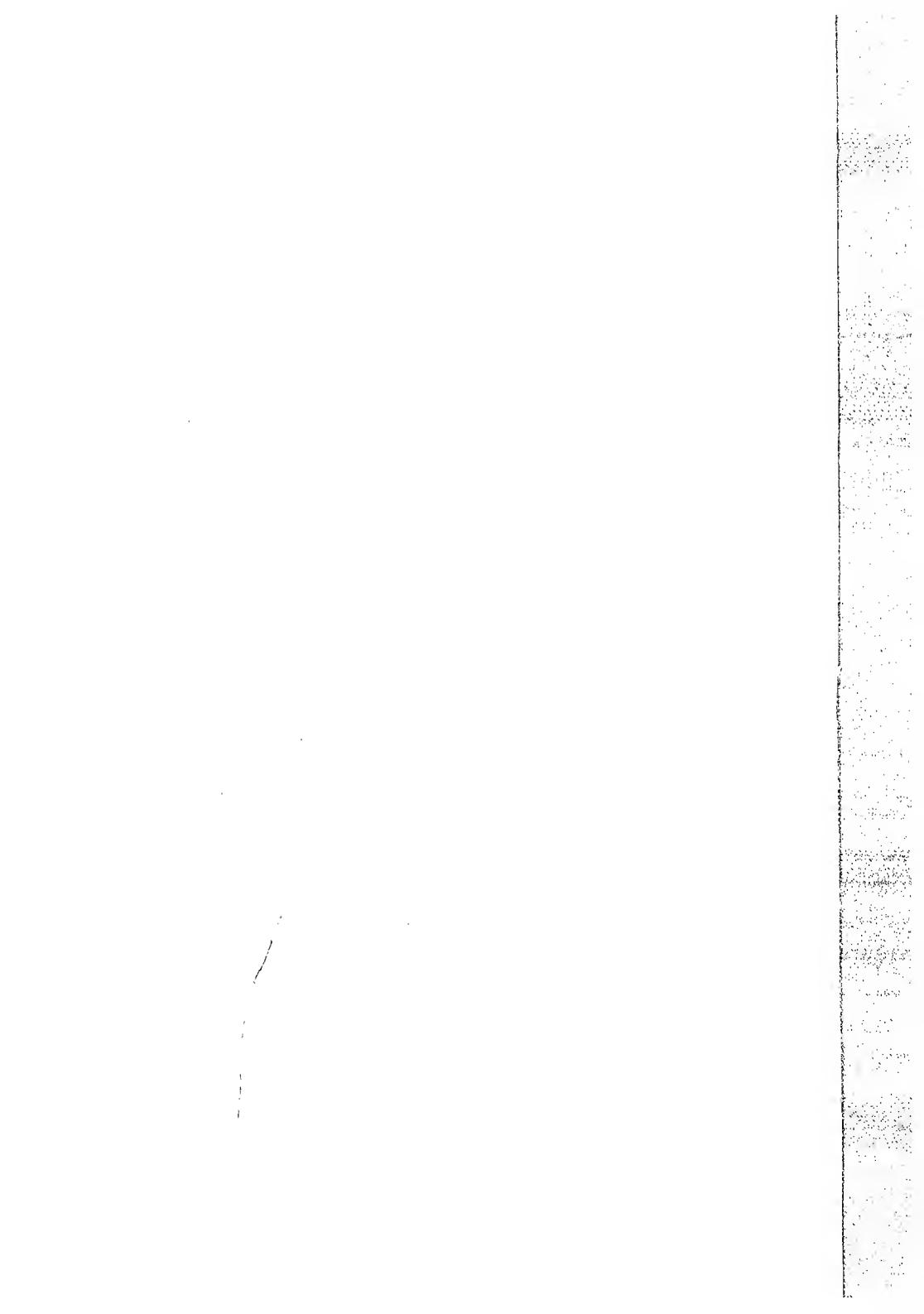
Poetics of
**Dasam
Granth**



Dr. Darshan Singh

Poetics of Dasam Granth

1



Poetics of Dasam Granth

Dr. Darshan Singh

Gurparsad Publications
Amritsar

Poetics of Dasam Granth

by

Dr. DARSHAN SINGH

Professor Emeritus

Panjab University, Chandigarh

(Translator of Guru Granth Sahib in English)

1360, Sector 40-B, Chandigarh

Tele. 0172-2691492

First Edition January 2011

Price : Rs. 200-00

Distributors :

Singh Brothers

Bazar Mai Sewan, Amritsar - 143 006

S.C.O. 223-24, City Centre, Amritsar - 143 001

E-mail : singhbro@vsnl.com

Website : www.singhbrothers.com

Published by

Gurparsad Publications

4945, Amar Kot, P.O. Khalsa College, Amritsar

Printers:

PRINTWELL, 146, INDUSTRIAL FOCAL POINT, AMRITSAR.

Dedicated to
Dear Students in faith in foul

Contents

<i>Preface</i>	9
◆ Guru Gobind Singh : The Creator in Essence	13
◆ Some Briefings	56
◆ Guru Granth Sahib and Dasam Granth	59
◆ Dasam Granth : Born in Controversy	68
◆ Style of Dasam Granth : Experiment in Excellence	86
◆ Bachitar Natak : Space for Players	104
◆ The Urge in Upkhyan Charitar	114
◆ Charitar : Character in Variance	127
◆ Jag Mata : Mother of the World	140
◆ Divines and Demons : Dialectics of Blood-shed in Myth	145
◆ Some Perceptions to Perceive	152
◆ Avtar in Dasam Granth : Myth in Action	158
◆ Lord Krishan	168
◆ Kharg Singh : A Hero in Rage	185
◆ Lord Ram	193
◆ Some Indications	205

PREFACE

For working on and analyzing the poetics of Dasam Granth, I have found suitable amongst all available versions and worthy for my present study, the one vetted by sodhak committee constituted by Sri Akaal Takht Sahib in sammat 1952 Bikarmi. It was published by Bhai Jawahar Singh, Kirpal Singh and Co. Bazar Mai Sewan, Amritsar, in Sammat 2024 Bikarmi.

It consists of 1428 pages.

History is not my area of specialization, so I am not competent to identify, study and establish historicity of the events, characters or places mentioned in this granth. Similarly I did not let myself indulge in comparing the different available versions of the granth, nor I have found it necessary to exercise on the identity of the poet, the creator of this volume. Such issues I have left for the readers to assess as much and in the way his/her mental equipment permits him/her. At the same time, I do hereby humbly submit before the reader that honesty in understanding and sincerity for the purpose should rule over and above his/her subjective approach. Then his/her judgement will not falter and the conclusions shall be in the right direction, appealing to his/her sensitivity. I am conscious of the fact that some differences in opinion shall come up, but then it is the prerogative of the reader to resolve them. Keeping this in view I have concentrated upon the poetics of the granth. For this purpose, I have used only those texts which are essential for this study. For example, alongwith many other texts, I could not pick up Zafarnama also. I know and understand that it is exceptionally excellent work in the bulk of Persian poetry

written in India, but I am also conscious of my limitation, to go into it and to select it for the present study.

All the page numbers, quoted in present work are from the above said version, in two volumes.

Excepting a small portion and other than in Persian language, the whole of Dasam granth is in Braj Bhasha, the literary vehicle of that time. The structure of this language is such that it becomes difficult even to read correctly, what to talk of understanding it. Therefore for a common reader particularly for one born in Panjab it is a very tough text, difficult to read and understand. Moreover whole of it is a work in poetry, which requires an intelligent mind, rigorous training in this art form and deep and sharp sensibility just for penetrating into the soul of the word, for understanding and decoding the words, metaphors, images used and created by the poet. Therefore it is not difficult to make out that it is not an easy occupation. Commenting upon its use and significance is yet more demanding. Then without reading and knowing the art of poetry, its sensibility, it is unfair to comment. Keeping such essentials for understanding it, in mind, I confess I may also not have been able to justify its poetics in full appreciation, therefore this treatment may be accepted with open heart, forgiving my lapses and suggesting me the measures for improvement.

Diversity in theme, in any piece of art, is never rare and pinching, rather it becomes a source of thrill and mystic ecstasy. At the same time it is very difficult for the reader to comprehend in totality. This exactly is the position of Dasam Granth. The diversity in its content and form is larger than expected in quality and quantity both. For example, even the names for God, the central theme, are uncountable. Variety in characters, in mentioned places, in poetic artifice is beyond human consumption. Then the thematic thread running from the above, the highest to the lowest, even the depiction of life in palace is a miracle in itself. The poet himself has indicated unambiguously that this granth is not one, to begin and end,

but it is collection of more than one works. The above stated facts also support this argument. Therefore, it seems that the poet has written many texts, with many dimensions. But the compiler has combined them all in one granth. The reasons for this may be historical compulsions, which are understandable. But this granth is again de-meant by the interpolators and obviously is disassembled and then assembled in the present form. This vicious mind has made the things a puzzle for the readers and therefore they are at a loss to understand the importance of the work. Second, this mind in inferno, is a success in its mission, by spoiling the mind of the reader, dividing the opinion hence power of those, who inherited the sanctity of the work, by creating controversies.

What is important for me and I think it should be for the reader also, is that it is a granth (book) and I am trying to analyse its poetics. It is the poetics of theme (themes) myth and history, characterization, language, words, metaphors .etc, which has engaged the poet's mind and I think same should attract the mind of a reader.

Darshan Singh (Dr.)
Professor Emeritus
Panjab University,
Chandigarh.

Acknowledgement

I am thankful
to
Dr. Gurbachan Singh Bachan
and
Sardar Gursagar Singh
for
helping me in this venture

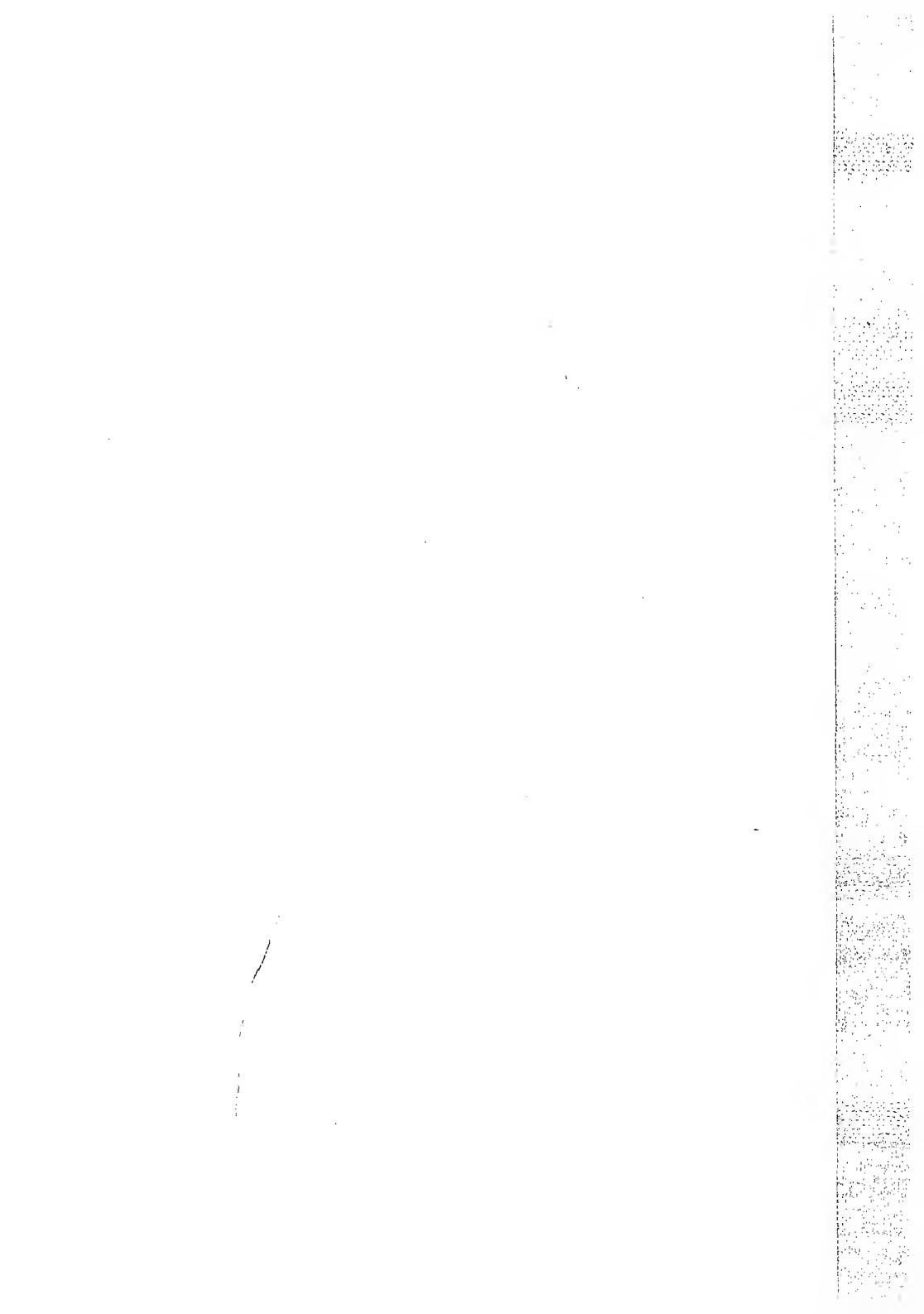
Darshan Singh (Dr.)

To the dearest of my friend (God).
Tell the condition of me the faithful,
(That) without you, it is sickening to sleep in the quilt,
And living is like living in the house of snakes.
The wine-pitcher is thorny,
The wine-bowl is dagger,
It is like bearing the butcher's chopper
I prefer to sit on the straw-mat of my love
than to live in the house (palace) of Kheras
(the enemies of love)

(p. 71)

Oh! Shiva (God) bless me with the blessings,
That I may not wave,
When doing good deeds.
And I may not fear
When going to fight with others (enemies).
And I may be determined to win.
And I am a Sikh of my own mind,
This greed I speak, is of my nature.
When the honour, the existence of life is in question,
I may die fighting in battle then and there. (p. 99)

Throughout the civilization, killing another life is never treated as taboo. Killing for the expansion or in the name of defence of country is patriotism, in the name of enmity is revenge, in the name of spreading religion is virtue, for personal gain is greed. Many have sacrificed their life (again killing of life is involved) to get stopped this mind-set, but it never is reversed. Is killing or to be killed is so necessary for the survival of life, for the continuation of civilization. It is a hell of the vicious circle, and yet more so to call the history of blood-shed, a civilization.



GURU GOBIND SINGH

The Creator in Essence

Guru Gobind Singh is tenth Guru of the Sikhs. According to Sikh traditions all the ten Gurus are same light manifesting through different forms. This clearly means that the principles laid down by Guru Nanak were faithfully followed by succeeding nine Gurus, adding various dimensions at different stages and adopting different strategies to respond to the changing historical compulsions of the given reality in progress.

He was born in the year 1666 A.D. and left his mortal frame in the year 1708 A.D.

The story of Guru Gobind Singh's birth begins even from before his biological birth. It has a context, related by Guru himself in a sketch written by himself in his auto-biography titled Bachitar Natak. In it, he begins with an event happened in his previous birth. He relates :

Where there is a hill named Hemkunt.

It is placed in between,

Where there is a surrounding of seven peaks.

.....

There I used to be in deep meditation.

I meditated upon God's power in time.

.....

Thus I served unknowable (God)

With this, Guru-God was immensely pleased

When God ordered for me, then I was born in black age.

(pp. 54-55)

Then he tells about his hesitance in terms of his separation

from Him; God-Guru. God himself explained him the circumstances and reasons which necessitated his birth. In fact, God's dissatisfaction with the conduct of earlier sent great persons on earth, gods and prophets was the main reason. God himself complained that all those, who were sent to spread his mission, actually started behaving themselves as God. Specially by preaching their own point of view and projecting themselves as such. God's complaint was, "That none of them followed his path (page-55)." In such a situation the growth of civilization has almost turned regressive. Now was the time to take initiative, to take steps to fight out the repressive tendencies operating in the process of history and prepare for the sacrifices which it demands for the progressive growth. This way God himself laid bare his path for future role. Not only this, God declared :

I have privileged you to be my son
 And am giving you birth for promoting the path to God.
 Wherever you set the religion in motion
 Forbid the people from acting in unwise ways.

(p. 57)

This way God prepared Guru to take birth and explained him given reality and also his role, to be played by him. This he himself told to the people. But one thing he makes very clear, exactly in the philosophical context, laid down by Guru Nanak :

He says,

Whoever address me God,
 they all will end up in the fire of hell.
 In this, do not entertain even a little of doubt.
 Treat me like your servant.

(p. 57)

From this above discussion it is very clear that Sikhism i.e. Guru Gobind Singh believes in :

- Transmigration of a being in future life. This means life does not cease at any stage. It does not begin with birth and does not end up with death. Birth and death are only two events in the continuing process of life.

- The belief that life moves in a circle, whose ending point is nowhere.
- The fact that everyone moves on in the fold of given order.
- The fact that everyone has been assigned a role when borns and he has to play it in life. Courage and quality in performance matter in it.
- The fact that life is a play, the more you play, more it demands. Therefore, never hesitate to suffer while combating it.

With such a back-ground of given mindset, Guru Gobind Singh was born in Patna, now in Bihar.

When Guru Gobind Singh was chosen to eternalize the mission of God, when he was ordered to take birth in biological sense, then naturally, the place for his birth was chosen by God himself and this place was Patna, earlier known as Patliputar, the capital of Maurya kings. By the time Guru Gobind Singh was to take birth, the glory of this town, representing the richness of Indian civilization was in peril. It was no more a symbol of excellence on any account, rather now it was a city politically slashed and religiously declined with life in rituals. But over and above, it was yet carrying forward the legacy of ancient civilization. Guru Gobind Singh was sent on this land to have the feel of the glorious culture, now decaying in everything good it stood for. He spent the first five years of his life here, in spiritual experience, in childhood games, in learning and in having a feel for everything around in the sense that this formulated his future course of life, his mind-set, right in the ambit of the order of God. This way, this land of Patliputar, now Patna, played an important role in the sense that this feel of the given situation helped him to realize that the civilization is on the way to decline and this process has to be reversed. The problem with the human civilization is that throughout, it is dominated by the will of ruling elite. The people at the other end are always oppressed, even institutions

like Church and University are run by the will of the rulers. This dominance of the state is a hard reality but rarely creative for the growth of other institutions. Resultantly, cultural graph declines and no doubt, subjects at large, suffer. But the fact of the matter is that even those at the giving end also suffer. The process of total degeneration sets in. This process had started by the time Gobind Singh sanctified the land of Patna. For combating this process, young Gobind began to play such games with his fellow friends as to inculcate in them the awareness about the gravity of the given situation, the courage, the conviction, the will to set the process of civilization on growing path. He knew that the choice of this path was demanding one and it will demand sacrifice of everything, even the dearest thing i.e. life. But then, it was his assigned role, it must be performed upto the satisfaction of giver. Above all, his person and perceptions were so much respected and sought by the people of all sections, faiths, that it became all the more essential to procure security of individual sovereignty for them. Young Gobind meditated and carved out his vision for future here. Thus this land was a cradle for Gobind and for reversing the wheel of civilization, which was under tremendous distortion released by contemporary rulers.

The very important fact about his childhood was that he was very popular ideal for all communities. He was almost, though against his will, deified by all, even by Muslims. The story of Peer Bhikan Shah is indisputable evidence to this effect. A good number of relics and monuments of Gobind Rai, are here even now in the custody of Sikhs.

Gobind Rai was hardly five or six years old, when his father sent a message for family to shift to Anandpur Sahib. It was the most exciting message for the young Gobind. Anandpur Sahib was continuously charming his mind and his desire to reach there. This was even captivating his thoughts. Now the time had come for living in his land of dreams.

This way, time for biding farewell to Patna had come. Of

course this farewell to this city was once for all times to come in his life. Patna, the lap for his childhood was now left behind. The family set out for Anandpur Sahib.

The family first moved towards Banaras. It was very old and adored city, especially by Hindus. It was one of the seven puris, the most sacred place for them.

Since old times, it was a city of adoration for many more reasons. There is no doubt that the ancient Hindu civilization sprang from this town. The religion, the culture, the philosophy were formulated and spread from this city. The fact of the matter is that people from far off places used to come to stay here, to meditate here, to seek inner purity from here. Above all, it was a culture for learning also. The learners used to surround this place for learning, the contents and modes of the ancient scriptures like Vedas, Upnishads, Puranas, Smritis, Sutras, everything related to ancient thought. It was undoubtedly a university for learners from far off places, even from beyond the political boundaries of India. Its status was very high in terms of its imparting spiritual and temporal knowledge to those who came to seek. Alongwith it, it became a centre for performing rituals also. People were gathering here for this purpose in large number and from far off lands.

Guru Nanak, according to his programme of having a debate with those who used to matter in different religious groups, also came here for this purpose. The Pandays, scholars, esteemed religious heads of different sects in Banaras were a very powerful lobby for upholding the religious reins of the Hindus. Of course, by the time of Guru Nanak, they were reduced to hypocrisy conducting faith part for food and rituals for perpetuating their hold on the uneducated masses, while collaborating with elites. Guru came to hold debate with them to convince them that they were digging their graves and leading people towards tormenting cell of religion, created by them. Religion by now was reduced to a contentless form, creating a mental blindness and historical hollowness. Of

course, he held debate with them to bring them round the point that God is one, same for all and a religious leader must respond to the given reality, may be social, political or religious. He must get free the people from all enslaving rituals, enlighten them motivelessly, stand by them and feel their impending miseries, must get them liberated.

Keeping this context in mind, it was natural for Gobind Rai to visit the memorials, related with Guru Nanak, to see for himself the present situation and feel for the declining internal and external praxis of civilization. The horrors of history were themselves revealing through the conduct of such leaders and their vested interests explicating their slave mentality. Gobind Rai could know that the glory of civilization, once this city was known for, is no more in sight.

After visiting the prominent centre of learning scriptures, dispensing with religious basics, Gobind Rai, with his family, moved towards the city associated with martial courage and rule based upon 'justice for all'.

On the way, thus the caravan, consisting of Guru Teg Bahadur's family came to Ayodhya, the birth place of Ram, known as the descendant of lord Vishnu. It was a holy city for a large number of Hindus. In this sense it was an ancient city, embracing the ancient civilization.

Obviously, for the mind in formation, this visit was a very important event. It definitely influenced his mind, as it has reflected in his future writings also. It was a sacred city, ruled by the Raghu dynasty for a long time and associated with the life of the hero of Aryans and deity of faithfules.

Gobind Rai was young, but only in the biological sense. The depth of his profoundness, of his convictions was beyond any match, especially because he was sent by God for the fulfillment of His mission. Then God was not happy with the performance of earlier redeemers sent by Him.

For Gobind Rai, it was a visit to know and analytically understand the heroic traditions, the sense of and attitude

towards given social reality in terms of family, group, mutual and sectional relations and social hierarchy. It helped him to have the feel of the past referred as golden civilization and presently declined one on all accounts. It was to have a feel of the rise and fall of the domain of civilizations, particularly when it was related to the legendary hero personifying the godly sense of justice and preserve of victory.

Above all it was a city visited by his elders, particularly Guru Nanak and Guru Teg Bahadur. This way it was a place of pilgrimage for him. The growing sense of reality in him got further inspiration, required for peeping into the future of civilization.

Now, they were moving towards the city, known for the third dimension of Indian civilization. Lucknow was known as city of Nawabs (Royals). Habituated at the banks of Gomati, it was a city symbolizing the life of luxury, cultural decency and typical mannerism, particularly in the use of language, hospitality and interest in visual art and poetry. On the whole, it was different but in their opinion it was life-style in excellence. It was a typical style, ultimately reducing itself into luxury in all its aspects. This aspect of social-life was also to open itself before Gobind Rai, and so it did. This helped Gobind Rai to develop his reactions to life for later period. These ones do reflect in his poetical compositions also.

On the whole, he knew that it would not be encouraging insight, but then he had to see it for himself, feel it for formulating his future programme. Life for the people, in general, was no more a prize but his decision was to make it so. The need of the time was to discipline the non-creative tendencies operating in the minds of people. By visiting this city Gobind Rai made his journey, a journey for investigating the truth underlying reality.

By now, Gobind Rai played at and enjoyed the banks of three prominent rivers: Ganga, Sarju and Gomati, of India. Thus he could feel the pulse of Indian civilization, including the respect associated with rivers by the people.

From Lucknow, the caravan moved towards Anandpur Sahib, a place which always had touched Gobind's soul, being a part of his mind, his imagination. It took them about six months to reach at a village Lakhnoar, near Ambala. It was not simply a journey towards Anandpur Sahib, but it was a journey for mission. Even at Patna, then all through his journey, the child Gobind Rai, used to preach the mission of Guru Nanak, through words, through actions. His words, his games, his movements all were aimed at spreading the mission of his elders. This trend he carried forward throughout his journey. He used to hold congregations, to explain the deeper meanings of Gurbani, of life, of actions which his elders wanted the people to inculcate in their life. He was excellent in communication. This was one reason, that people from all communities, including influential Muslims, gathered around him, respected him, loved him and learnt from him. This process of dispensing Guru's message was further strengthened at Lakhnoar.

On reaching here, they received a message from Guru Teg Bahadur to stay there, till he asked them to march for Anandpur Sahib. Reasons were best known to him, but it was a kind of emotional neutralization for Gobind Rai. He made good of this opportunity also. He intensified the programme of teaching, started from Patna and carried on throughout the journey. He continued, throughout his journey, to see through the minds of the people to feel the pulse of the people, to realize and chalk out his future programme. His thoughts reaching the minds of the people, his games, particularly martial games which he started playing with fellow boys, his behaviour while dealing with men and women of the village, made him most sought after person. So much so that even Muslim saints and Sufis repeated the spirit of similar people at Patna and the visited cities on the way. He became a beloved ideal for all people. This experiment with populace, at large, actually played a prominent role in formulating his philosophy of life, resulting in his commitment for dignity and individual sovereignty. Equality in

all areas of life, freedom for all and the creation of a borderless society was his dream matured with experience. Pandit Shiv Datt and feudals like Rahim Baksh and Karim Baksh accompanied, in full spirit, Gobind Rai on the journey to this place.

After about seven months' stay at Lakhnoar the family received a message from Guru Teg Bahadur to take up journey. Gobind, with family, left for Anandpur Sahib, the village, to be in embrace with father for which he was yearning since his birth. Daring the difficulties from the day they left Patna, the family now reached at Kiratpur, a town which belonged to his elders from Guru Hargobind onward.

For Gobind Rai, it was greatly venerable city, a place for spiritual pilgrimage. For learning from the teachings and experience of his elders, for paying homage to his ancestors, particularly for further enriching his unwavering confidence. In addition to the built up memorials of his fore-fathers, here in this town was (is) a very significant built up place. Guru Hargobind built Akaal Takht at Amritsar and Takht Sahib structure resembling Diwane Aam (court for all) in Red Fort Delhi, at Kiratpur. It was a court for securing justice for the seekers, grieved and unattended people. The young Gobind Rai was now here to inherit the mind of his great grand father. It was (is) not an ordinary building, but symbolized the mind of Guru Hargobind, his futuristic vision. Gobind Rai was a born martial. Naturally he was keenly interested to know the mind of his great grand father, a martial in the truest sense, who fathered a martial in Guru Teg Bahadur. This was part of the heritage of Gobind Rai. He could perceive the game of God to be played through him. In this way, it was not a simple pilgrimage, rather it was a pilgrimage to understand the deeper ways of God, to prepare himself for the corresponding response and to open his mind to embrace the crying humanity in distress. It was a visit, spiritual in meaning and historic in displaying.

Now, at last, the time had come for which Gobind Rai was longing and praying. The family was to move towards Anandpur Sahib. A destination for which he had very strong emotions for several reasons. It was here that he would meet and see his father for the first time. He would live in the town, his father built for the family and congregation. He would share his programme with his father. He would learn the things, the way his father used to conduct. He would receive and impart martial training in the vast grounds of the town, built in the name of his grand mother. His education would be better cared. The development of his mind and body shall be ensured under the direct care of his father, in direct communication with God. He would breathe in the land surrounded by hills, in the land of five rivers. At this stage, his father's care and protection was very important for him and this he would get in abundance here.

There is no doubt that any town which was touched by the feet of Gurus, became a sacred city. This way Anandpur Sahib was also a sacred city, highly esteemed by all Sikhs and also by many non-sikhs. By now it was accepted as capital of the Sikhs. In Punjab, its importance was next to Amritsar, a spiritual capital of the sikhs. Anandpur Sahib played a very solid role in the formation of a formidable character, a saint and sepoy (soldier, martial) at the same time in Khalsa (pure). This way, with Gobind Rai, placing his feet on the land of Anandpur Sahib, the city became a centre for a call in creation. It created of course, through the Guru, so many new vistas of human growth, understanding and acting in courage.

This city created a Khalsa in full form.

An exemplary fighter from among the poorest, oppressed and un-noticed ones. A pure mind and soul from among those living in filth with dirt filled minds. A ruler from among those living at the mercy of mercenaries of feudals. A son of God from among the most neglected human faces. A cadre of brave and committed warriors from among those treated as untouchables.

The newly created ones of characters with above and many more such like dimensions were fully developed saints with a commitment to fight in defence of those who were defenceless, who came to the refuge of Khalsa and who were victim of the tyranny by state or by church. A new life started versifying the heart of those who were living with heartless and headless body.

This city nourished a man in child, who could send his father to sacrifice his life, his young sons to lead in an uneven battle and sacrifice their lives. Still younger ones to be bricked alive for their conviction. This process of creation at this city, created yet more miracles never noticed in the history of life. He created a fighter from among the frightened ones who could face one lac and quarter of lac alone in the battle field, a sparrow from among them who could be a challenge for a hawk, a jackal from among them who could overpower a tiger. All such created men would become rulers in future. Those treated as funks became fierce fighters at the hands of Guru, in the fields of Anandpur Sahib.

For creating such kind of a person, a human resource, Guru had to create required infrastructure also. For this purpose, a sleepy small town Anandpur Sahib became a school for martial training. Right from morning to evening, along with reading, repeating and singing verses from Guru Granth Sahib at one place and at another place Sikhs were being given martial training for using weapons and facing weapons and manoeuverability of body. Now, mind and body, supporting each other, both were under training to become an unchallengeable soldier.

For creating an effective army out of Sikhs, Guru required weapons also. Sikh chronicles reveal that he invented lot many types of swords, different in size, different in shape, different in effectiveness. Not only sword, many other kinds of weapons, like spear, arrow and bow, battle-axe, dagger, match-lock etc. were manufactured in different created designs. Archery was

his cherished interest. Such created weapons were his master pieces.

At the top of it he created (invented) a kind of drum, named Ranjit Nagara (sounding the victory), a large-sized, specially invented drum, a sound of which would frighten the foes, shake the jealous at the very first strike.

He created language, lingua-franca, particularly for the newly created class of warriors and their weapons. The warriors were lions, soldiers, Khalsas (pure ones), beloved ones, the army of God. It seems that he created a lingua-franca to be used as weapon and so he did.

Each soldier he created, was a fearless fighter, motivated one for the cause of poor, defenseless and prepared to sacrifice everything including his life in the battle field. He himself wrote an extremely lyrical song on this issue. He says :

Oh! Shiva (God) bless me with the blessings,
 That I may not wave,
 When doing good deeds.
 And I may not fear
 When going to fight with others (enemies).
 And I may be determined to win.
 And I am a Sikh of my own mind,
 This greed I speak, is of my nature.
 When the honour, the existence of life is in question,
 I may die fighting in battle then and there. (p. 99)

Sikhs, when together in congregation or in the battle field, used to play on this song to send the message that they were created to win.

Anandpur became a seat of the Badshah Darvesh (saint-king), a title given by his Sikhs to their Guru. That is how, Greek concept of Philosopher King, was improved upon. Now, it was saint-king.

Similarly his warrior, Sikh was given the title of saint-soldier. All fighters were to behave as saints when fighting even in battle field. He taught each one to keep God in mind, even when he is wielding weapon in war.

Now Anandpur Sahib was not a town in the ordinary sense. It had become a laboratory for creating and testing the saint-soldiers: mature in conviction and brave in dispensing.

In spite of the grandeur, the town had acquired, it had some inherited problems also. The foes in family, the jealous in elite, ruling the surrounding hills and the frightened rulers in Delhi, now had become more diabolical in conduct in general, and with the house of Gurus in particular. The reason of their becoming enemy was not difficult to understand. They all were disturbed over the fact that Guru Gobind Singh had finalized the constitution for governing the society, based upon the principles laid down by Guru Nanak in his bani. At Anandpur Sahib, at the hands of Guru, now it became a structure in operation, directed to guide the future civilization. The source i.e. bani remained the source in service for providing a spiritual base to each clause of the constitution and its finalized operative spirit became a blue book for the future generations of the Sikhs and humanity at large, a book containing the charter of rules to do and not to do.

Guru Gobind Singh was about eighteen years old, when circumstances built up for him to decide to shift to Paonta, a place on the bank of river Jamuna in the state of Nahan. The ruler of Nahan, Raja Medni Prasad, sent a request through his man to Guru to visit his family for gracing a personal audience. This gesture of the sender was appreciated by many individuals and groups at Anandpur.

Massands a group of preachers who used to take the message of Gurbani to the dedicated ones i.e. Sikhs and collect their offerings for the Guru, wanted to make use of this occasion by seeing off Guru away from Anandpur Sahib. They tried their all resources to convince Guru to accept the invitation. Then congregation i.e. Sikhs were also not averse to this step. Even family members, particularly elders in the family, impressed upon Guru to accept the invitation. From the circumstantial evidence, it seems that Guru also desired a change. So, he decided to proceed towards Nahan.

At Anandpur Sahib, one development was rightly demanding more attention of Guru Sahib. It may be normal in the behaviour of ruling elite but for Guru Sahib it was little baffling. Because rulers of the hills and house of Guru had a shared history also. When Guru Hargobind, grand father of Guru Gobind Singh, was confined in the fort of Gwalior, therein were confined the fore-fathers of these rulers also. They were gasping in hunger, suffering hatred and insult. Even food, brought by the Sikhs for Guru was shared with them. When Guru was released, he refused to leave fort unless all the 52 rulers, jailed then, were allowed to accompany him out. This was agreed upon and they were also released. That is how Guru Hargobind is titled 'Bandi-Chhor' liberator of the confined in Jail. But now these rulers, because of greed, fear or cowardice had changed and thus were not trustworthy. No doubt this helped him to anticipate the course of currents sure to become storms in future. So, he started preparing for such eventualities. Collection and training of fighters, invention and procuring of weapons of all types and tenacity, providing the spiritual base to the growth of men and their morality, procuring quality horses for fighters and so on. Over and above, it was for building a confidence in the minds of Sikhs that victory is on their side. The caravan of Guru, with family and fully armed riders began to move towards Paonta, with the loud beating of the drum for victory.

On this march to Paonta, they stopped at Kiratpur to pay their obeisance to their elders and get their blessings. After some days, they reached at Nahan, the capital of Medni Parsad. They were welcomed with great honour. The whole city thronged to have a glimpses of Guru, his family and fighters, forming a unique group of guests in the palace of the King. Medni Parsad was extremely happy and beholder in the sense of gratitude! He also had a motive behind his request and its acceptance. He wanted to let people know that the mighty in the area was on his side, that the best of warriors were on his

back and the blessings of Guru were on his head. This, according to his assessment, should send a shock to his enemies, particularly Raja Fateh Shah, ruler of a neighbouring state Sri Nagar. He was not on good terms with him. He thought that in case the enemy invades him, he would be safe with the presence of Khalsa army. His calculations proved true. Raja Fateh Shah and Medni Parsad on the advice of Guru, agreed to forget the past and become friendly with each other. The immediate problem of Medni Parsad was thus solved. But, with this, Guru's problem became more alarming. Hill states and Delhi Darbar, both were dead set to marginalize Guru's influence and military fame. Though Guru had unhesitatingly demonstrated that he was not interested in territorial gains, hence there was no need to fear him. But the evil in human frame could not reconcile with the given reality, so they were bent upon teaching a lesson to Guru.

Raja Medni Parsad was pressing his request for Guru to stay in his state. Finally, Guru Sahib accepted his request and selected the site of Paonta for his stay. It was beautiful place, at the bank of river Jamuna, surrounded by hills and wild habitate. He and his family were happy by staying here. But by now, after facing the unbehoving and immoral attitude of the hill rulers and their clear signals of hobnobbing with Delhi Darbar, one thing was clear to Guru Sahib, that he could not enjoy a peaceful future. He had tried to impress upon the hill rulers, by debate, by persuasion, by demonstrating his strength, to join together to face tyrant and fascist rulers at Delhi to live a dignified life. But the coward and greedy in hill rulers, instead of joining the programme for revolution they started a physical and ideological onslaught against him. In a way they became collaborators against their own people. The family of saviors became a target of the earlier targeted ones, persecuted ones, dying ones. They were collaborating with persecutor against one who was dedicated to the cause of their honourable existence.

Probably, these were the historical compulsions for both, one completely surrendering and the other completely revolting.

In spite of the changing roles of hill rulers, Guru Sahib continued his journey for freedom, for individual sovereignty. Given the situation, he could easily make out that the journey was not even. Therefore, he started preparing for the eventualities, though he continued his spiritual dispensation also. In fact, he started preparing his army, the Khalsa basing their training, mental make-up, motivation, upon their spiritual growth. The reading, repeating, singing and explaining of Gurbani remained integral part of the life, the routine of the Sikhs. In fact, visibly this programme was their life-line.

On one side, he got built a fort for defence. Sikhs were so enthusiastic about his mission, that they built the fort only in twelve days. Guru was really a creator of miracles.

On the other side, he started patronizing the writers, the poets, the creators. The Sikh chronicles have recorded that he collected 52 poets, unparalleled in the history of human civilization. The poets were encouraged, rewarded, more generously, than even the mighty king could do. An open recitation (Kavi Darbar) of poetry used to be held on every full moon night (Puran Mashi) i.e. in every month. The congregation of the Sikhs, was thus provided a food for mind and heart, a training in aesthetics and rhetorics as well. It was here that sword and pen were in exercise in supplementing each other. The sword was being sharpened for protecting the unprotected and the pen was training their skill in wielding sword, in refining their faculties, in creating a process of culturalization in the Sikhs. A process of creating the rarest in human material was in the process. A saint-soldier was emerging.

Guru Sahib planned his stay at Paonta for the above said purpose, but the cunning in enemy intercepted to spoil the whole game-plan. They planned to attack and destroy the base of Guru Sahib. The hill rulers, particularly Bhim Chand and Fateh Shah, with the support of Delhi, collected army to attack.

So, they did. Guru was not unaware of the development, but his resources comparably, were limited. Then part of his gallantry, in fear, in greed, in twisted mind, betrayed him. Particularly pathans and yogis fled away in the darkness of night.

This did not dampen the spirit of Guru Sahib. He planned his limited resources in men and material in such a way as the result should not be discouraging. Then the expected event happened. He was informed that the enemy's forces were advancing. As a matter of strategy, he decided to entangle the enemy on their way to Paonta. So, he took his forces to Bhangani, a village and engaged the invading army there. As expected, a fierce battle took place. Many heads rolled in dust. Guru himself rained arrows on enemy so heavily that they could not hold the ground. Their commander in chief was killed. This created a sense of deflexion in enemy's camp and their soldiers started running back. This way, they accepted defeat. The Sikh forces sounded the drum for victory and raised the slogan that Khalsa and his victory both belong to God.

This way Guru Gobind Singh won the first declared battle against him. He grew confident, stronger by winning this battle. But, so was the case of defeated jealous and frightened ones. They were now more frightened by the success of Guru. Naturally, the situation became more alarming.

Guru Sahib could sense, that the purpose for which he shifted his training school, the nursery for fighters, to Paonta was unlikely to be served here. So, after a deep contemplation and consultation with congregation, he decided to shift back to Anandpur Sahib.

From Paonta, Guru Sahib, started to move to Anandpur Sahib. On the way, he visited many places, like Sadaura, Laharpur, Raipur, Nadha etc. During this journey he also experienced the changing moods of human beings. Raja of Nahan, Medni Parsad, on whose invitation Guru Sahib agreed to visit Nahan, to settle at Paonta, himself requested for his

audience, but did not turn up even when he was permitted by Guru. Rani of Raipur, was threatened not to invite Guru, even then she did not succumb to this pressure. Preaching the message of Guru Nanak, he passed through villages, towns, fields, jungles, liberated people from the chains of whims, ignorance, political and social slavery. He, with his caravan reached Kiratpur. Visiting the places related to his elders, was always a source of strength and confidence. After experiencing the touch of loving memories and praying for their blessings, the caravan reached Anandpur Sahib. The absence was of about seven years. Anandpur was same, but the person of the returning one, had grown taller.

Guru Gobind Singh, from the day of ascending the throne of his father, was well aware that days ahead were not comfortable. His father was martyred without any reason. It was height of rascality. A regular and fierce battle was imposed upon him. All the opposing forces joined together to finish him. It was God's grace that Guru Sahib won the battle even with lesser numerical strength of his army. But now, when defeated ones were feeling smaller, their callousness was growing in greater degree. Guru Sahib could anticipate from the given situation that jealous and frightened would not allow him to live a peaceful life. The conflict was imminent. He did not like it or wish it, but the circumstances had developed in this direction. He had no alternative, but to prepare for it. It seems that with every day increase in his military power, the enemies became devils in human form. Guru Gobind Singh could not ignore it. The humility of Guru was in test and the ego of the rulers was at alarming tempest. Guru had written enough about the conflict between the demons and divines, now the same situation was before him to invest his self to silent the demons against his growing popularity, strength and stimulating power in his words.

When to face even the unwanted situation, he was never unprepared. But now the situation was more grave. Accordingly

he started to fortify his defence line as well as the defiance in the battlefield. He built forts at Anandpur Sahib, namely Kesgarh, Lohgarh, Anandgarh, Fategarh. These were built to store the collected arsenal, the armament required in action in battle. Anandpur now was delivering peace and patience for the congregation, spiritual ecstasy for those who were mad in love for Guru and motivation to those fighters dead for the world. The forts now stood for symbolizing the height and might of the rising power and serenity in the character of the Sikhs.

The building of forts and assembling armament therein was alright, an essential ingredient for achieving victory in any armed conflict, yet more important was the building of excellently brave soldier with distinctive look, high spirit and human import. The creation of armed group with definite uniform, indomitable spirit and highly motivated one was on his agenda.

Right from the day, his father was martyred, Guru Sahib could know that the coming time was difficult for him. So, he was mentally prepared for this. But then he required physical assets also. He had shifted to Paonta mainly because of this situation. He thought to be little away from the scene, at a comparably secluded place, surrounded by hills. It would be good for the preparation to face the likely turmoil. He proved correct also. He could get the time and facilities for the preparation. He had no desire to attack anyone, neither he did so, but if the situation forces him for defensive battle, he should be sufficiently prepared. At Paonta, he trained his men with spiritual, ideological and physical base and training. But, there also, situation developed in such a way as he had to fight a battle there. He fought it valiantly and won it. It was his first regular and well planned defensive. Enemy was a combination of hill rulers supported by Delhi Darbar and seemingly very strong. But God-willingly, they suffered a humiliating defeat at the hands of Guru Sahib. It was a victory of high order. It raised his morale, his reputation as a warrior, a planner, an able

commander of his army. It proved beyond any doubt that his art of effecting formation of army was excellent. He was a victor. But sometimes, many a times, victory which the victor had over enemy also becomes a source of extended trouble. This happened now also. Sikhs were celebrating the victory, the newly acquired status, whereas enemies were suffering humiliation. They were jealous, more than that frightened and though wrongly, but surely feeling that they may lose their territories. This made them more furious, revengeful and determined to destroy the military strength of the victor. Guru emerged more powerful, they emerged more venomous. This was the net gain and loss of battle of Bhagani.

Even shifting from Paonta to Anandpur Sahib, did not matter much in the given context. It may be because the broader geographical and political conditions were almost same.

Reaching Anandpur Sahib was an exhilarating experience. On the one hand congregation of Sikhs was extremely happy, dancing, singing congratulating each other on both grounds: one that their Guru had won the battle, two that the victor had come back to Anandpur Sahib. Now he was before their eyes. On the other hand, Guru was also happy by being with his congregation, yet he was in contemplative mood. He knew that victory would not be digested by the defeated ones and they would create trouble again. They were especially upset over the fact that Guru Gobind Singh had no territorial jurisdiction, not a king owning a kingdom like them, yet he was stronger than them, even combining more than one ruler. The poor ones could not see the source of his strength. He was a king ruling the hearts with the highly motivated army, a king of a kingdom beyond borders, a king being saint at heart, a king not limited by the indulgence in luxuries. He was not an enemy at heart, for anyone, so no prejudice.

Inspite of everything relating to Guru, was clear before their eyes, yet they could not resist their anger and greed against him. One that they could not digest the defeat, two that

they were jealous and frightened. Guru Sahib, tried his best to mitigate their mutual enmity by helping them in resolving their mutual differences. He wanted them to stand together against the tyrant imperial forces. For this he held debates with them, he sent his forces to help them win the battle, many times, he forgave them their enemical advances against him. He did everything to build them as an unassailable combined force. The wonder is that they also benefited from his military strength, which he unconditionally lent them. Even then their basic jealousy and fears remained undiluted. They continued to conspire and build strength against Guru Sahib.

In this way, the politics of hill rulers was a strang phenomenon. They were fighting with each other, rushing towards the powers at Delhi against Guru Gobind Singh, conspiring together and then seeking the support of Guru Sahib, when in trouble.

The battle of Nadaun is a befitting example in this context. Alif Khan, commander-in-chief of the Jammu State attacked Raja Bhim Chand of Bilaspur. He was always trouble-maker for Guru Sahib. Even then he approached Guru Sahib for help which Guru sent. The combined force of Alif Khan and some hill rulers was defeated by Bhim Chand and his supporters, with the help of Guru Sahib. This fact of Guru's contribution was clearly well accepted. Guru Sahib was recognized as a force to reckon with. But the situation became more precarious. Even the winning rulers could not throw out of their mind the fear-psychosis of which they were guilty.

They now /changed their direction. Now, Guru Sahib became the eye-sore of the Delhi Darbar and its agents in Punjab. His unassailable strength could not be reconciled. How the most powerful State of Indian subcontinent could tolerate another power-centre, that too being consolidated by a spiritual leader, without having any land to rule. The ruler at Delhi also could not understand the basic factor that Guru's mission was to spread love, equality, individual sovereignty.

With this battle, another notable factor was thrown up by the situation. Powers at Delhi, till now, were eager to see, Guru Gobind Singh's power structure disseminated; morally and physically. For this purpose they were using hill rulers, directly or indirectly. Finding their need unanswered, now they decided to intervene, for this purpose, through agents in Punjab. Mian Khan of Jammu was first to oblige. He sent his commander-in-chief to collect the arrears of tribute from hill rulers. Raja Bhim Chand refused to pay. Now the conflict between the two was imminent. On the request of Raja Bhim Chand, Guru Sahib entered the battle and ensured his victory. This way, this was his maiden conflict with the forces of the agents of king. It was obviously not digested by the powerful and fully bigoted ruler, who was using his total power to create a mono-religious hegemony in India. The house of Guru was against this design even ideologically. Now Guru Gobind Singh had become a challenge for him, especially when he defeated the forces of his agents. Now his fear from the rising power in Punjab became an open page. Keeping aside the moral or judicial angle, he communicated to his players to finish with the power, becoming danger to his designs. The battle of Nadaun became a provoking ground for targeting his aim. The anger against Bhim Chand, was now directed against Guru Gobind Singh.

The humiliated by defeat, Dilawar Khan, sent his son, Rustam Khan, with strong force to subjugate Guru Gobind Singh. He attacked Guru to achieve this mission. The battle took place at the banks of Satluj, but Rustam Khan could not succeed in winning the opponent. Frustrated he returned to his place.

Yet another battle was in sight. Dilawar Khan now sent Hussain, very proud of his bravery, all filled with vanity. He was dispatched to get hold of Guru Gobind Singh, but destiny turned towards different direction. On the way, he clashed with Gopal, a hill ruler. When negotiations failed, the fight became inevitable. The hill rulers were divided, opting for different camps. On the request of Gopal, Guru Sahib sent his contingent

to fight from the side of Gopal. Gopal won the battle. The rulers of India were now hot in anger. Taking revenge was not enough for them. They were preparing to destroy Guru. They had no consideration for him, but one consideration became a hang-over for their mind. Guru was an acknowledged man of God, therefore, touching him would bring miseries for them. Aurangzeb was in double mind. He feared the strength and godly image of Guru Gobind Singh. At the same time, he was bent upon eliminating him, but through his stooges, in hill rulers and agents in his governors.

Now, forces on both sides were seemingly silent, in peace, as far as the context of Aurangzeb and Guru Gobind Singh was concerned. But the fact is that both sides were preparing to face each other, in their own way and style. Aurangzeb was communicating to his subordinates to prepare for ending up the journey of the grandeur of Guru Gobind. Badshah Darvesh (king in saint) should be dethroned, no harm if eliminated. On the other end, Guru Gobind was preparing in his own style, collecting moral as well as physical force. He was collecting soldiers even from far off areas, with un-matching qualities: motivated, strong in conviction, saints in temperament, fearless and fiery sword wielders in battle, sacrificing and humane at heart. Defeat was at a distant from their mind-set.

Guru Gobind Singh's preparation was not limited to the creation of fighters only. In fact, creator in him was at best during this period. He wrote lot of poetry of extreme excellence in prosodic and rhetoric competence. In order to have highly competent theologians, he got his Sikhs educated in classical languages, he collected luminaries in the art of poetic expression like Bhai Nand Lal, Bhai Mani Singh, Senapat and many more, numbering 52. The sessions of poetical recitation were regularly held. This way, city of Anandpur was now a soil producing the genius in all aspects of culture. Of course, the cultivator was king in saint.

Guru Sahib's personal life was at its best. He married

thrice, had four sons, mother was there to guide him, pray for his victory and above all the loving Sikhs were there to sacrifice, even their life, at his command. On the whole, glory was in shine through every eye.

He Created a Lahore, near Anandpur Sahib.

The creator in Guru Sahib was wonderful in displaying his deep understanding of the human mind in different positions. Keeping in view this understanding, the developing circumstances and the available human resource with him, the creator in him reached at a historic decision unparalleled in history of mankind. He sent messages to Sikhs near and far, to come to Anandpur at Baisakhi festival to participate in the large gathering of congregation. Sikhs responded to his call and reached Anandpur forming a bee-line. In the massive assembly of the faithfuls, Guru, with uncovered Kirpan (Sword) in hand, in a mood : a combination of love (for congregation) and indignation (for enemy), displaying the confidence and courage, appeared on the stage. Roaring with sword in hand, he asked for a head. Turn by turn, five Sikhs offered their head. In the same order, they were taken in tent, naturally for beheading them. He brought back, all the five together, on the stage in new dress (uniform), giving the spirit and shine of tigers created out of newly generated souls.

All this happened when Guru administered Amrit (Pahul) to the Sikhs and changed his position of being on giving end to receiving end. It was a miracle that happened in the city of Anandpur Sahib, in the history of world civilization. How a martyred can regain his life in form, rather full form, has never happened in human history and possibly will not be repeated again. A kind of living wonder, of which the Khalsa is the product. Every male born in Sikh family shall be given suffix Singh (lion) with his name and every female Kaur (Royal) with her name. Thus creation of new meaning for a human, in the full form of Khalsa (pure) is a created miracle in itself.

Anandpur Sahib, the city was known for its serenity and

spirituality. Even martial activity was creating an atmosphere of saintly disposition. Sikhs of the house of Baba Nanak were enjoying the congregational assembly engaged in singing and listening the verses from Guru Granth Sahib, debating and dispensing its contents, in the presence of Guru Gobind Singh. They were really at the top of spiritual mood, even in this mundane world. But the circumstances developed in such a way that their paradise was disturbed. Always expecting a clash with unscrupulous enemies trying to devour its soul had become the temperament of the city. In four years, three battles were imposed upon Sikhs, who never wished or did anything even in imagination that could disturb the peaceful life of anyone. Sikhs under the leadership of their Guru were serving, spreading smiles and healing the mental and physical sickness of the people, yet they were not tolerated. Since the days of the fore-fathers of the Guru, the house of Baba Nanak was keeping serving the hill rulers even by risking their own life. But they were almost always against the house of Guru. On some or the other ground, they would create problems for the Guru. Guru's refusal to surrender white elephant; no to their demand for refusing oppressed classes, the kind of equality in all religious and martial activities, no to their illegal and unethical demand for rent of the land of Anandpur Sahib, were some of the issues raised by them on created false pretexts. The real fact was their jealousy for the rising image of Guru as a religious leader on the Indian scene and his fearlessness, braveness and their fear of his rising military power. They feared that they may not lose their power to him. These two arguments, they got through the state agents to reach the ears of Aurangzeb. The king as a matter of even his temperament could not tolerate such a new kind of rising power, a new concept and image of religion, which was destroying the very base of his dream of India as a mono-religious country. Now he also found some coward and selfish non-Muslim rulers who were begging for his support to destroy the one who always

supported them when in clash with him. He allowed his patronage to destroy their own strength.

This way, combined forces of hill rulers and Delhi Darbar were now fighting against Guru Gobind Singh at Anandpur Sahib. In all the three earlier battles, Sikhs won. In one of the battles, Sahibzada Ajit Singh, elder son of Guru, at the age of fourteen years, led the Sikh forces against combined attack of hill rulers and Delhi Darbar. He showed exemplary courage, management of the battle ground, leadership and thus defeated his unscrupulous enemy.

Every victory of Guru Gobind Singh was turning the hill rulers more jealous, more fearful and Delhi Darbar more obstinate, angry. Aurangzeb was persuaded to feel that Guru Gobind Singh would occupy his territory, destroy the fiber of his power, if not checked and finished now. This was a wrong presumption, but he was inclined to believe it. He conveyed to his government agents around Anandpur to arrange for a strong military power, gather it and attack the city with full force. They were expected to take no chance.

The demon in hill rulers was damn happy. They found an opportunity to finish the aura around Guru, by getting him finished for all times to come. They regimented to join Mughal forces in fight against Guru Gobind Singh. In this combination of the forces, both parties were zealous enough to attack at the earliest.

This way, hill rulers and Mughal agents joined each other and attacked Anandpur. The forces in both camps were unequal in terms of number. In Anandpur, the number was about eight hundred whereas in enemy's camp it was more than ten thousand. In spite of this Guru's forces, standing on moral base, even physically gave an unprecedented fight. Their fight was mostly defensive, for survival, for upholding the human values upon which the foundation of future civilization can be laid.

The fierce battle, Anandpur had ever experienced, was waging over its head. Sikhs were very motivated soldiers,

determined to repulse the enemy and score the honour of the city and its sanctity. It was not a city built with bricks, it was built with bones and flesh of the Sikhs, very dear to them.

As is reported by almost all historians from cross sections, that even though the fight was unequal in numbers it was more than astonishing in performance of the attacked ones. Sikh soldiers gave a very tough fight to the most organized and powerful army of Mughals, including that of hill rulers. The battle thereby became prolonged one. Guru's forces were small in number, now short of food and water, suffering starvation, yet surprisingly Mughal forces were getting frustrated. This was mainly because even their well organized and forceful attacks were being repulsed. The force under attack was showing no sign of surrender, no offer of even negotiation for cease-fire. The enemy was not only puzzled but demoralized also. So, they thought of a scheme which could work on Guru Sahib's psychological make-up. They wrote two documents. One by Mughal forces in which they referred that their king was on oath, swearing by Kuran Sharif that if Guru Sahib decides to leave Anandpur, he would not be harmed by any way. A similar kind of document was signed and sent by hill rulers swearing by cow. But the proven fact was that both documents were sent for playing a fraud with Guru Sahib. It was a strategy planned with dishonest mind.

Guru Sahib placed their documents before congregation of Sikhs and then sought the opinion of his mother. The consensus was that the offer should be accepted.

Accordingly, Guru Sahib prepared for the journey. The victory drum was given loud beat and accompanied by his family and soldiers he left the fort. The army of the enemy camp, as per their scheme, started following the Guru. After paying obeisance at Kiratpur when they reached near Sarsa, a river symbolizing curse, they found that enemy had cheated them and its forces were following them. The army of the enemy attacked. Some of the Guru's companions were killed,

the family of the Guru got separated. Two younger sons, and their grand-mother led by their cook moved towards his village. His two wives, accompanied by Bhai Mani Singh set for Delhi and Guru Sahib, his two elder sons and Sikhs followed the path towards Chamkaur, a village not very far. Guru Gobind Singh left the city wherein he was the creator of :

- A source of spiritual bliss and ecstasy.
- The system of equality based upon no barrier of sex, race, colour, religion, social hierarchy etc, earlier denied.
- Awareness of freedom and free will in matters of state and church.
- Confidence in the weakest, the poorest the lowest to become ruler in their own right.
- A revolution in the existing order controlling the personal and social life. The downtrodden became dominants.
- A process for culturalisation.
- A constitution based upon the principles laid down by Guru Nanak in his bani.
- A new image of man in full form (Khalsa).
- A spirit that could challenge the mightest.
- A new order for the future civilization.
- A new system of Governance, a change from monocracy to sangto-cracy, by delegating his power to five beloved ones, with the rider that their decisions must be collective based upon consensus.

At Anandpur, Guru Sahib could live a peaceful life if desired, a luxurious one, like rulers. But far that he had to pay a price which the bravest of non-Muslim rulers in India were readily paying even by accepting indignation, surrendering their daughters in marriage etc. This was not acceptable to Guru, because the house of Baba Nanak was committed to a life with honour, dignity and principle of individual freedom. Turning back to this stand, would mean to turn back to the

mission inherited by him and given by God to stand by and preach in the world groping in darkness. Now choice was clear, either to chose for seemingly peaceful and materially comfortable life or to suffer unprecedented sufferings at the hands of those for whom he had always readily kept his doors open for help even in battles, persuading them to be brave and honourable rulers, for whom he always had respect for their religious beliefs. He chose suffering in the name and order of God, instead of worldly preservations.

When Guru Sahib, alongwith his Sikhs reached Chamkaur, he knew that he was being followed by an exceptionally large in number, a massive army. His contingent was very small consisting of about forty Sikh soldiers. He knew, that it was going to be a decisive battle, in the sense that either they had to surrender or die while fighting. So, they collectively decided for the second option. This way this village became a laboratory, in which the confidence and conviction of the Sikhs was to be in test.

Guru Gobind Singh and his Sikhs were putting up in a haveli of one of his Sikhs. They quickly built a fort like structure. The invading army reached and surrounded the fort. The battle was imminent.

Guru Sahib decided to face the consequences bravely. His strategic formation was to divide the total number of Sikhs into each group consisting of five soldiers. Turn by turn one group would leave the fort with loud beating of drum for victory, raising the Sikh slogan and enter into fight. Fighting very bravely against a massive army, the five would embrace death. Then the next group would follow the earlier. Two of the groups were commanded by Guru's young sons. Guru Sahib himself dressed them in uniform and bless them to lead a group for fight, one after other. He knew fully well that he was sending them in battle, never to return alive. Sikhs also in modesty, suggested Guru Sahib not to send them in battle. No doubt, they would fight bravely to the end, but they were very young

and then their sacrifice would not change the result of the battle. Therefore, let them live and prepare for the next fight. But Guru Sahib opined that when his other sons (Sikhs) were sacrificing their life, how these two could be given different treatment. Moreover, when they themselves were requesting for permission, the likely consequences were not detracting their mind and they were excitingly over-joyed with the idea of sacrifice, they should not be debarred from this opportunity. This is one time chance in life. They enter the battle field one by one, as expected; they fought very bravely and sacrificed themselves for the conviction, they inherited. The house of Babe Ke (their elders) was continuously showing their metal while dealing with the house of Babar Ke (Auranzeb's elders).

Now, the remaining Sikhs created a situation for the Guru. They decided to use the power which he himself had delegated to them. They formed a group of five beloved ones, stood before their Guru and ordered him to leave the fort now, during night. Guru Sahib was placed in a very unpalatable situation. They were using the power, which rightly they owned. Guru was left with no option, but to obey. The rain of bows which was taking heavy toll of the enemy was withdrawn. He bowed his head and agreed to do so. Accordingly, Guru Sahib prepared himself to leave the fort. During the night, the beat of drum for victory was sounded, the Khalsa slogan was raised and Guru fared good bye to the fort. Next day remaining Sikhs entered the battle field and sacrificed their lives.

This way, Chamkaur, proved to be a laboratory in which the spirit of sacrifice, the amount of confidence, the limits of endurance, faith in the decisions of God and acceptance of the supremacy of the Khalsa by bowing before the decision, though hard one, of the beloved ones, was tested. A small village played very crucial role in the formation of the destiny of Khalsa, in the sense that price for the test was very heavy which they paid, treating it the will of God.

Passing through the jungle, walking bare foot, Guru Sahib

suffered the fury of weather heavily. In the coldest possible, the chilly night of December, without proper clothes, food, shoes, horse to ride, companion to share, he reached a village named Kheri. After a brief stop, he proceeded further toward village Machhiwara. He entered a garden sat under a tree, in a very peaceful mood, he composed a song. It is very touching master piece, created by a master mind. It is like this :

To the dearest of my friend (God).
 Tell the condition of me the faithful,
 (That) without you, it is sickening to sleep in the quilt,
 And living is like living in the house of snakes.
 The wine-pitcher is thorny,
 The wine-bowl is dagger,
 It is like bearing the butcher's chopper
 I prefer to sit on the straw-mat of my love
 than to live in the house (palace) of Kheras
 (the enemies of love)

(p. 71)

When Guru Sahib opened his eyes he found his three Sikhs: Bhai Dharam singh, Bhai Daya Singh, Bhai Mahan Singh, who were separated earlier, were now around him. Seeing them he smiled. They accompanied him to take bath at a nearby well.

The enemy was yet following and searching him. Two old friends Nabi Khan and Ghani Khan came to meet him and helped him to leave safely. On the way, his Persian teacher Qazi Peer Mohammad appeared to share and encourage his resolve. They moved towards village Hehar. There they met an old associate Udasi Mahant Kirpal. He showed his exemplary braveness in the battle of Bhangani, but now he showed his reluctance to ask Guru to stay with him. Guru Sahib did not like to impose himself, so he decided to move ahead.

They reached Raikot, founded and settled by the ancestors of Rai Kalha, an old associate of Guru Gobind Singh. He welcomed and requested Guru Sahib to stay with him. He sent a messenger to Sirhind to enquire about the mother and younger sons of Guru. Guru was very pleased with the affection

and hospitality of Rai Kalha. He awarded him a sword and some other items, which were preserved by the descendants of Rai.

This way journey after Chamkaur awoke the creator in Guru Sahib who gave a beautiful sweet song to us. But mainly this journey stood as a test for many friends and foes. It is correct that metal of the man is tested when in need, in trouble. In happy days every person around is fine for you and vice-versa. During this period, even the best friends of Guru Gobind Singh could not come forward to stand by him. Muslim admirers could take the risk of annoying Government forces by being with him.

Then this was the period, when endurance and confidence in the Will of God was under test.

Once again, the creator in Guru Sahib awoke. On the way, he reached at Dina village. The people in general, were very excited and enthusiastic in welcoming him. Hence he delivered the message of Gurbani to the people who came in large number to see and listen to him. Also here, he composed his master piece entitled Zafarnama, song or letter of victory. According to Bhai Kahan Singh Nabha, Guru Sahib stayed at village Kangra near Dina and this master piece in Persian was composed there. This was sent to Aurangzeb reminding king's immoral tactics even in battle and also, showing Guru's determination to win. Historians are of the opinion that king, after reading this letter, was shaken from within and falling ill died in harness. Thus victory is the propriety of mind, faith and not managed deceit.

Passing through the villages Bhagta, Balirul and Sarawan, Guru Sahib reached Kot Kapura. Here also the story of cowardice was repeated. Kapura, a feudal of the town came to Guru with costly gifts, but when Guru expressed his choice to use his small fort for defence purpose, fearing the wrath of Mughal army, he refused. Smiling at the sense of self-motivated logic, Guru Sahib, alongwith his collected ammunition and army, moved ahead. Thus this journey again stood as a witness to the behaviour of brave and coward.

Even after so much of suffering, Guru Sahib was in high spirits. All through this journey he visited villages, baptized the Sikhs, explained and taught the message of Gurbani, kept on preparing defense for if and when attacked. Passing through country side, he reached Khidrana.

In between villages Ramana and Khidrana, a group of Sikhs who deserted Guru Sahib at Anandpur came to meet him. In attempt to prove faithful to Guru and his cause, they offered their services for peace with the government. Guru could not relish their behaviour, earlier and now. Putting aside their dialogue Guru Sahib, moved ahead on his horse.

Guru knew that he was being followed by the enemy's forces. He reached at Khidrana. There he stayed at a place little away from the town across a pond. The Sikh army prepared their formation in the way that it could check the advance of enemy toward their side of pond. Mai Bhago, a brave and inspiring lady was their commander. The eventual did happen. The imperial army reached at the spot. A fierce and bloody battle was fought by the opposing forces. On both sides casualties were heavy. The enemy's army suffered lot more lives, but being in larger number, they did not feel the impact. Though Sikhs fought very bravely, turned the battle into a bloodiest one, yet being very less in number, they finally were killed or wounded seriously. The imperial forces, thinking enemy is killed, left the field and went back.

Guru Sahib was shooting the enemy with arrow. He was unhurt. He moved in the dead and wounded Sikhs. Patting everyone calling each one his dear son, put their head in his lap, embraced and bid farewell to them. He knew the amount of loss in human resource; but he was resolute in the Will of God.

This battle gave a new name to the town. Now, since that day, it is Muktsar, the pond in the name of liberated ones. This place stands as evidence to the fact that if woman decides, she can change the cowards into brave, the separated into united

and disclaimer into claimer ones. Guru Sahib accepted the request of Mahan Singh, dying in his lap and tore the letter written as disclaimer by his group of Sikhs. Feeling mentally unsettled, under the leadership of Mai Bhago, they came back to win the heart of Guru by sacrificing their life. It was at this place that Guru had to fight the most bloody battle of his life and of course, the last and final one. The forty brave Sikhs got changed the name of this town by irrigating it with their blood. Salute to this place of martyrs.

Guru Sahib now left Muktsar and moved towards Lakhi Jungle. Wandering through thick jungles and human settlements, in it, he was in complete contemplative mood. Realising the Will of God, he travelled extensively in this area, preached the mission of God, meaning of Gurbani, meaning of bravery and dignified life, relationships between the worldliness and Sikh morality etc. He was always in the mission for which he was sent by God. Now jungle became a source of spiritual awakening. So much so, the poets, the bards, separated at Anandpur Sahib reassembled here. This way jungle became a place of union; all joy and jubilance for the people, seeking Guru's blessings.

Spreading the fragrance, emitting out of the word and person of Guru, the congregation moved towards Talwandi Sahibo. Like Khidrana, this town also got renamed. Now it is Damdama Sahib, to take dam, means to take rest. Guru Sahib, after fighting a long list of battles in life, travelling hazardous journey, found here a time for rest.

Here, at Damdama Sahib Guru Sahib initiated many new projects. He added verses of 9th Guru, thus completed the body of now known as Guru Granth Sahib, for the future generations of the Sikhs. He himself used to explain the importance and meanings of Gurbani to the congregation. He created a centre of learning, known as Guru Ki Kashi, a university in the name of his predecessors. In this centre of learning Sikhs were imparted instructions in learning, understanding, teaching and

absorbing in Gurbani. Thus this area was truly illuminated. For looking after physical fitness of the future generations, he arranged for training in martial arts. Sacred book and sword were now together in their hands. Peace and war were together at work. Damdama Sahib was turned into an epitome of civilization attempting to procure peace and building themselves as prepared for war if thrust upon. The ideal of saint-sepoy (soldier) at this time was glittering the body and soul of the Sikhs. A historic declaration of Guru was heard here when in a big congregation he said "God has recalled my four sons and blessed me with thousands of sons in the form of my Khalsa".

Stay at Damdama was his final stay in Punjab. God's will was now taking a different direction.

When at Anandpur Sahib, out of people around, Guru Sahib tried to build a viable group of resistant's who could join and fight together to end the subversive rule of a bigot ruler: Aurangzeb. He held debates earlier with the hill rulers also to convince them that this was for their cause. Keeping in view this he always helped the hill rulers when anyone of them was under attack by imperial forces. Even then, the coward and selfish among them did not listen to him. Instead of joining him they always approached Mughal rulers to attack and eliminate Guru Gobind Singh. Almost all attacks on Guru Sahib were on their persuasion and planning.

Again Guru Sahib wanted to try his strategy. Though on the way to Talwandi Sabo, in Lakhli Jungle, he received messengers from Aurangzeb, who wanted to compromise with him. Guru's reply was very simple. If Aurangzeb could ensure a rule based upon justice, and withdrew his reign of terror, cruelty and religious subversion, he had no animosity with him. But the damned in Aurangzeb could not understand the magnificence of this idiom and value of this offer. So, Guru stood by his programme.

Guru Sahib sent his two wives to Delhi and himself planned to say good bye to Damdama Sahib. He entered the

area of Rajputs, preached his mission of life, brought them near to the word and thought of Gurus. They were happy while enjoying the audience of Guru, in congregational form. When he was at Bhagaur, he heard the news of the death of the king Aurangzeb. The political situation was changed. After spending few days at Kichak, he returned to Delhi.

Now two brothers, Bahadur Shah and his younger brother Azam, in order to capture throne, became each other's cut-throat enemy; a legacy of Mughal dynasty. Elder brother was away to Afghanistan. In his absence, younger one declared himself King and occupied the throne.

Bahadur Shah was perturbed and wanted to recover the loss. But the problem was that he was weak in military power. No body was there to side with him. So, his mind got fixed on Guru Sahib's support and for this he had a source also. Bhai Nand Lal, a prominent and respected poet of Guru's court, was close to him. He approached him for ensuring support from Guru, the only power that could redeem his misery. Accordingly, Bhai Nand Lal came to Guru with a request from Bahadur Shah. Guru was under pressure because of two reasons. One he himself used to teach his Khalsa that whoever, big or small, is under duress and comes to the refuge of Guru/Khalsa, must be helped even at the cost of own life. So much so, that by now, it became a proverbial expression in the diction of Khalsa. How could Guru himself violate his own legacy, his teachings. Second, it was Bhai Nand Lal who came and was requesting for Bahadur Shah's help. He was his most respected poet and person. It was a kind of mutual wave length that bound the two.

Guru accepted the request of Bahadur Shah and sent his force under the leadership of Bhai Dharam Singh. Very soon Khalsa army reached at the appointed place. Bahadur Shah was very happy, confident, believing that his victory now was sure. Both brothers faced each other at Jaju, a village near Dholpur. A fierce battle took place. Azam was killed, Bahadur Shah won the battle and thus he became undisputed king of Delhi. He

expressingly accepted, with a full sense of gratitude, that his victory was due to the help of Guru Gobind Singh. He extended his thanks to him also, and desired through Dharam Singh to grant an audience with Guru.

Guru Sahib received the request at Delhi. He planned his future programme. A visit to Agra, where king was to receive him, was part of his schedule. On the way, Guru visited Mathura and Bindraban, the places related to hero in Dasam Granth. These were on the way and naturally a visit to these places could be useful to study the prevailing conditions and conscience of the descendants of the hero in art.

After this, he reached at Agra. The king received him with full honour and obedience. He thanked Guru Sahib, for ensuring a kingdom for him. He presented gifts befitting the occasion. Guru was pleased while feeling how the ways of God work. The ego of being mightiest was crest fallen. The winner was now a beggar. But the king's confidence was restored by the presence of Guru.

The king was due to visit Rajputana. He requested Guru to accompany him. Guru accepted the request and told him that he would follow him later. He spent some time in and around Agra in preaching the message of Gurbani. Congregations of Sikhs were being arranged at different places. Decoding and singing the text of Gurbani was regular. People were participating and were enjoying the spiritual thrill. The value of freedom was also a current subject.

After some time Guru Sahib left Agra and moved towards Chitor and Jodhpur. On the way, he reached to Bahadur Shah's camp also. The king was happy, but Guru had his own mission for Rajputana. He started his programme of holding congregations, explaining the meaning and motifs in Gurbani, delivering talks about them and above all feeling the pulse of the Rajputs. Rajputs had willingly submitted before the Mughal rule, even by accepting the position of an indigent in their court. The inherents of brave traditions, the lovers of dignified life and

speakers of gallant idioms, were now miserable in the royal court simply to retain their principalities. Guru wanted to personally understand whether the identifiable grain of Rajputs could yet be irrigated to regenerate their national pride. Tarikh-e-Bahadar Shahi records such like programme of Guru Gobind Singh.

After having an experience of the behaviour of hill rulers, Guru Sahib toured Rajputana. Thus the journey from hills to deserts was a journey for understanding the reaction of the people, in terms of their relationship with Mughal rulers.

After feeling the pulse of Rajputana rulers and people, Guru Sahib moved towards western India, primarily to share his views with Marathas, another community of brave fighters. It seems, as if Guru Sahib wanted a kind of pulse-feeling, after a successful dialogue or debate with at least two communities of reputed sword wielders. This way Sikhs in Punjab, Rajputs in Rajasthan and Marathas in Maratha land, according to his planning, should form a collaborative front to dislodge that oppressive rule of bigots.

No doubt, Rajput rulers extended warm and respectful welcome to Guru Sahib, they were extremely and lovingly faithful to his person, but when it came to ideology, they were reluctant, pleading they were no match with Mughals. Guru Sahib was yet exercising over his scheme, therefore he proceeded towards Marathas.

With two missions, though ultimately related ones, in mind he toured western India and came down to Nander, now Hazur Sahib. One he wanted to spread the message of the house of Guru Nanak, second it being based upon the principle of individual sovereignty, the freedom of people must be restored.

Reaching Nander, Guru Sahib based his camp on the bank of river Godaveri. The area was geographically and environmentally very beautiful and peaceful. Guru started his mission on both fronts. The people of the area and all over India were reaching to him in large number. He was taking full

advantage. Though his mission of temporal freedom was lacking response from Marathas yet his mission for spiritual freedom was enthusiastically received. Congregation was being elevated with the singing of verses from Guru Granth Sahib, debates were being held. Guru himself was explaining the deep meaning of Gurbani, addressing the congregation and so on. This way, with the touch of Guru's feet, spreading of spiritual element, it became a sacred city.

On the whole, Guru's mission for freedom was yet to be fully planted in the mind of Marathas, when Guru changed his mind. He could realize that this mission was entrusted by God to him and thus to the Sikhs. Therefore only Sikhs could bring this revolution and over throw the offensive political order. The destiny of Indian people and world civilization was in need of the response of the Sikhs. Guru Sahib was eager to see that his Sikhs should prove responsive to this God given responsibility. He changed his strategy and anticipating the eventualities, he started looking for a leader, a hero, who could play this role.

In the process, he himself reached out to a recluse, named Banda Bairagi. After looking with curious eyes into each other's mind Guru could assess the potential of Banda. He proposed a new role for Banda, which he accepted obediently and faithfully, prostrating at his feet. Guru Sahib explained to him the situation, his role and total strategy.

Banda, now Singh was exceptionally intelligent mind, dedicated to the mission of Guru. He was brave enough to carry the blessings of Guru with him. Guru gave him, five arrows, a sword, a drum for victory and a Khalsa flag, which was to remain flowing high. Above all, Guru Sahib handed over to him his Hukamnama (Royal order) addressed to Sikhs, asking to whole heartedly support Banda in the struggle for freedom from bigotry and tyranny ruling the country. It had to be dismantled and uprooted. Khalsa, the army of God, must continue the movement in response to the mission assigned to them by God. With the authority of Guru Sahib, Banda Bahadur now set out

for Punjab to realize the said mission, with the total support of the brave but angry Khalsa.

Now Guru Sahib was preparing to give an unprecedented gift to the world civilization, through the body of Khalsa. As we know, Guru Granth Sahib, containing the verses of thirty six banikars (poets) was compiled by Guru Arjan, at Amritsar, the holy city. Then it was given a final form by Guru Gobind Singh at Damdama Sahib. Now its status was taking a new turn at Nander, now Hazur Sahib.

On 6th October, 1708, Guru Sahib, anticipating the eventuality, called for a congregation. He explained to them that certain decisions are of God, which cannot be altered. These must happen, happen at given time, at given place and with everybody, low or high, spiritually or temporally, one may be. Our duty is to obey the decision of God, treating it as His sweet will. Therefore, do not be frightened, discouraged and dismayed. The assembly around Guru could understand the content and message of Guru's word. They were very sad but helpless. Measuring their courage, they requested to name the next Guru. Guru spoke a couplet :

It is only on the order of God,
That this panth got a start.
Now all Sikhs are under order (of God)
To accept Granth as their Guru.

On this, Guru and Sikhs bowed their head before Guru Granth Sahib. Their Guru now was word, not a person in human frame. Guru knew that a human can, at some time or occasion, be fallible. Therefore concept of eternal Guru has to be beyond time and space. This is possible if word, the eternal truth, is the Guru for safe future of humanity. No doubt, this principle was also, like many other principles, originated at the hands of Guru Nanak, but the final decision was arrived at by Guru Gobind Singh. God and word are same. So, God is Guru and a Sikh is a student. They are eternally linked internally and externally both.

Historian's record that Guru Sahib, on 20th Sept., was seriously wounded when in bed during night, by enemy's hired killer. One day, after designating Granth as Guru, i.e. on 7th of October 1708, Guru decided to abandon his human frame and join his father i.e. the eternal being. Thus Guru's journey on physical planet started from eternity and ended up in eternity. The congregation was in unbound sadness, but then it was the decision of their Master, who must be obeyed.

The person of Guru Gobind Singh had multi-dimensional personality in process. Therefore, it is very difficult to associate one dimension of his personality with one place that he visited. Yet to understand the significance of a place, which it inherited from the touch of his feet, it is imperative to identify it and pass it on for the future studies in art, culture and civilization.

In this context, the Hemkunt stands for the order that gave a start in the present form to panth. Patna Sahib is the cradle of Khalsa. The cities like Banaras, Ayodhya, Lucknow, Kurukshetra, Mathura, Bindra Ban are like a book to read for feeling the pulse of the people, residing there. Throne at Kiratpur is the projection of dream for future of humanity. Anandpur Sahib figures the valour and spirituality, saint and martial, Degh (a big cooking vessel) and Teg (a double edged sword), Badshah (king) and Darvesh (saint) joining together for redeeming the oppressed and a kind of rule that the future generations should deserve. Also it created idioms like;

If I turn Jakal into a lion,
A sparrow fighting out hawk.
One Sikh fighting out one and quarter of one lac enemies.
Elevate a poor into a king.
Only then I deserve to be called Gobind Singh.

The High morale, uncontainable spirit, undefeatable awakening in human soul, makes Anandpur a city, creator of wonders.

The spirit, a Sikh was endowed with, exhibits itself at Paonta Sahib. A saint and soldier, two in one, emerges in full

spirit here. Training in soldiery, in art and poetry, in abstract and concrete, in manufacturing and using weapons was promoted here. Here Sikhs gained confidence to fight out the evil.

Return to Anandpur Sahib prominently figures out two aspects of life in this city. These are betrayal and boon. The hill rulers symbolize first and created Khalsa and Sikhs in general enjoyed second. Now it was a struggling city.

Chamkaur Sahib images a battlefield, fighting between unequals, unequal in number, in resources, in age, but superior in creation of valiance. The fourth one, supercedes the first three unequals.

Machhiwara emerges as an emblem of unbound confidence and ungrudging submission before the Will of God.

Raikot symbolizes the surmounting of the unity of spirit over the sectarianism of all kinds, particularly of religions. The victory of friendship over animosity.

Dina (Dina Kangra) gives us the creator's best. The composition of the song of victory, testifies the potential of the soil. How the soil of Dina proves that the determination is the single factor that nullifies the physical victory, proving it only an illusion.

Kot Kapura repeats the story of cowardice. The feudal, Kapura, here side-tracked Guru's stay by avoiding hospitality for Guru Sahib.

Muktsar stands for regeneration of the dead from within. It regenerates the spirit of town out of another town from Khidrana to Muktsar and of men out of other men, from disclaimers to claimers. The change of heart is surging here even at the cost of life, the earlier betraying ones are enjoying the embrace of Guru. Pond of liberty is insignia for future generations.

Lakhi Jungle, a forest, sanctified by the touch of Guru's feet, now becomes a beacon for spreading the light of art and culture. Guru's teachings are creating a spiritual city in forest,

poets are creating culture in deprivation, awareness in forsaken civility.

Damdama Sahib is the city of learning. A university in which Guru Granth Sahib is studied, taught, explained, interpreted and in the process, completed. It characterizes the change in the life-style of the inhabitants. The martial character of the Sikhs is now being enriched by learning.

Delhi becomes a place for contemplation. Tormented by politicians, religious bigots, traders in other's heads, now heave a sigh of relief.

Journey from Jaju to Agra is the journey of generosity and conviction. This proves this place as the centre of strength, the difference between opportunism and clairvoyance.

Rajputana stands for no response on the issue of freedom of individual, religion and ideas. It now presents the culture of submission for selfish ends.

Hazur Sahib, is identifiable with the finalization of constitution (Blue book) for Khalsa, the declaration of Granth Sahib (word) as Guru, delegation of authority and Guru's journey from eternity to eternity. On the whole Hazur Sahib opens the doors for the growth of world civilization.

Further, it finalizes the Guru Sahib's role as creator. He created a spirit, a morale, a person, a weapon (of conviction and determination) a culture, a language, an idiom, an ethos (in war and peace) an awareness for freedom and a civilization wherein anyone and each one can contribute, share, participate and partake. Mutual love forms its base.

SOME BRIEFINGS

For Reflecting

In the beginning and in ages,
God is ever 'one.
Having and Having form,
many are wandering.
The whole world says,
that He is charmed in this way.
He Himself is alone,
Shown in variance.

(p. 1366)

God has subordinated all,
And got them sacrificed through Kaal (Time).
He has got vanished many,
then regenerated them by creating.

.....
Sometimes ant like Krishan,
He made the strongest one.
Sometimes one like Ram,
He created and finished.
Sometimes kings are born on earth,
In the given time they die in the end.

(p. 41)

Those born different with different bodies,
Same and same way, they were called Avtars (incarnations)
The supreme being, is called one,
In the end, everyone ended up in Him.
All the beings seen in the world,
Know one light in all of them.

(p. 155)

O ! animal (uncultured) be at the feet of God,
He is not in stones. (p. 1200)

Temple (of Hindus) and Masjid (of Muslims) are same.
Worship (of Hindus) and Nivaz (Namaz of Muslim) are same.
All humans are one, they only look different.
Divines, demons, divine's court singers.
Turks and Hindus all are one (same).
They look different, because of the different dress in different
countries.

.....

Allah and unseen are same,
Puran (Hindu scripture) and Kuran (Muslim scripture) are
same
All are in only one form, all are created alike. (p. 19)

If some one sleeps with other's woman.
He is beaten with shoes here,
and is put in hell hereafter. (p. 1079)

One who goes to enjoy bed with other's woman
He will be driven to hell for sinners. (p. 115)

Do not do any act
by violating the public modesty.
So, do not put your feet in the bed of other's woman,
even in dream.

O ! my son 'till you are alive
keep this vow intact that ever increase your
love for own woman (wife).
Never enter into the bed of other's woman,
even in dream. (p. 842)

Firstly alcoholic, secondly young,
Thirdly lot of money in home.
How he can be saved from committing sins?
He can be saved, only if God saves him. (p. 1077)

Babe ke (of the house of Guru Nanak)
 Babar Ke (of the house of Babar, Mughal King) are two
 (families)
 Both are created by God Himself.
 First one be known as ruler in religion.
 Second one be known as ruler in worldliness. (p. 71)

Every body has seen them (Gurus) different,
 Only rare one has seen them different, in one being
 Whoever has known so, has achieved perfection.
 Without understanding it
 none can achieve perfection (p. 54)

Bidhi Chand was a brave king.
 He was perfect in Teg (double edged sword)
 and Deg (A large cooking vessel) both. (p. 1259)

Let my family live in happiness.
 The serving ones, the Sikhs,
 and all those created are (members of) my family. (p. 1386)

The moment I held your (God's) feet,
 Since then I have not cared for anyone.
 Ram (Hindu God) Rahim (merciful = Muslim God).
 Puran (Hindu scripture) Quran (Sharif = Muslim scripture)
 Many more have said (their point of view about you)
 But I do not accept anyone.
 Simritis, Shashtar, Ved (Hindu scripture)
 all have related many secrets (about you)
 But I do not accept even one.
 O ! supreme (even in time).
 It is not that I have said so.
 It is all that you (God) have taught me.
 Leaving all other doors
 I am holding your (God's) door.
 Once you have held my hand please justify it.
 Since Gobind is your servant. (p. 254)

GURU GRANTH SAHIB AND DASAM GRANTH

Poetics in Variance

Guru Granth Sahib is the only primary scripture of the Sikhs. No other work of literature, available and owned by Sikhs, including Dasam Granth is comparable with it. This is the decision of Guru Gobind Singh. Final copy, now available and adored by Sikhs as their Guru, was prepared and coronated by Guru Gobind Singh himself. If he believed or wanted that Dasam Granth or any portion of it should be treated at par with the Bani in Guru Granth Sahib, he must had included that in the final script of Guru Granth Sahib. Once he had not included, it should be amply clear to every Sikh or student of one or of the both that, they are two different entities with different status and comparing both or giving equal status to both is unthinkable hence unfair. None should think of sitting over the issue, over and above the judgment of Guru Gobind Singh. Then a couplet, current in Sikhs since long time, also authenticates this decision of Guru Gobind Singh. It reads :

It is only on the order of God,
That this panth got a start.
Now all Sikhs are under order (of God)
To accept Granth as their Guru.

Thus, raising the issue of comparability, is unsikh like. Then this judgment of Guru Gobind Singh was not an act of shying away the issue, but was taken with well considered reality i.e. keeping all aspects in mind. It was not an ordinary

issue or small time requirement, it was a very important issue, even in terms of the survival of the Sikhs in history. Guru, once decided that future Guru of the Sikhs will not be in human form, but word (in G.G.S.), he was very clear that this was very essential for the Sikhs, if they want to play a role in time's paradigm. Challenging or obverting this decision now or ever is just to open the windows for inviting self destruction, as a nation. Sikhs should not be shallow enthusiast, as for their national existence is concerned. They are really in danger of erasing their notability, like many other nations in the past and present, on earth. They have to devise their strategy in local and global context to combat with the changing world. They need to get together, sit together, think together and act together. The beginning has to be made by accepting and adoring and also rallying around Guru Granth Sahib as only and only supreme scripture and their Guru. Guru Granth Sahib and Gurdwara are two mutually identifiable source of power and ultimate centre of refuge for all Sikhs, if they want to live and behave like Sikhs as a whole, or as an individual, like a Sikh.

Those nations, who had ever deviated from the their nucleus have lost their identity in the on going process of civilization. The Sikhs should fully know and keep in mind that their nucleus, the source of strength is Guru Granth Sahib i.e their Guru. If Guru is there, Sikhs are there. Granth and Panth (Nation) are here inseparable. Then no body wants and no body should ever think of any disrespect or no respect for Dasam Granth. It is very important piece of literature produced by the poet, therefore no body should object to its reading. But at the same times, it must be kept in mind that Guru is Guru. The poet himself says:

Those who turn their back from the feet of Guru
and leave (for some other person or object)
Their faces are blackened, here and hereafter. (p. 71)

Guru is identifiable by Gaddi (sacred throne). One who was given to sit on Gaddi, only he was designated as Guru. This

happened right from Guru Angad to Guru Granth Sahib. None other, even from the same family or any other scripture could be Guru even though, historically speaking, attempts were made by persons as well as through scriptures to usurp Guruship. But no attempt could succeed. Sikh history itself provides enough material on this subject.

A study of Dasam Granth, with some depth, further amplifies the above assertion. It is very clear that the genre of the two is very different. No doubt, both are in verse, but even then they are not alike. Guru Granth Sahib is in lyrical form, whereas Dasam Granth is in descriptive, in narrative form. The former communicates the intensity of feeling through music, whereas later communicates, through different kinds of descriptions and stories. In the former the feelings dominate whereas in later it is philosophy or action that dominates. The player in both forms may be same, but the faculty of the creator, as well as of the reader is different. The former is the product of the faculty of feelings, dealing with pure and intense emotional state of mind, whereas later is the product of the faculty of wisdom, in which the creator and reader both exercise their wisdom through reflexes and manoeuvrability of action. The lyrical poetry relaxes the mind, leading to a peaceful, composed and ecstatic state of being. It amounts to enjoy the self through self and lead a very care-free life. Whereas narrative poetry in Dasam Granth is the product of very strong mind, leading to the manipulation of each movement of body. Quick reflexes and strength of body are the major assets for making such like narration exciting and interesting. The reader loses himself in the story part of narration and enjoys the strength through strength. Physical strength and its management are the pre-requisites of the poetry in such form. The poet employs all devices, at his command to make the narration interesting, absorbing and also capable of moulding the mind of the reader. Dasam Granth primarily aims at this target.

The sources of both the granths are different. Guru Granth

Sahib is the manifestation of inner self of the poet. Though all poetry enjoys the patronage of this source, yet there is difference. The poet in Guru Granth Sahib, first intunes himself with supreme reality i.e. God and writes while in that state of mind. This way supreme reality is the source and the mind is channel to manifest the unmanifest, or to know the unknown or to feel the unfeet. This faculty intunes with the supreme reality and poet communicates through words, metaphors, music and thus enters and captivates the mind of the reader/listener. The Poets in Guru Granth Sahib are inspired by the intense emotional attachment with supreme reality, draw strength or other pre-requisites of versifying from the same reality and thus inter-connect or intune the reader/listener with that reality. Then poets are well aware of this state of mind and they accept and communicate the same to the reader also. They believe that God delivers to them and they to reader.

Dasam Granth is also collection of inspired poetry. In fact, poetry in all forms is inspired art, though with different measurement and different interest. This way, Dasam Granth is written when inspired by the given external reality and drawn from older Indian scriptures. The former is demanding while later is responding. A source used to respond the prevailing external conditions, which were oppressive, inconducive for living a dignified life. Thus a gift given by God, was being snatched away by those in power, political, religious or economical. The oppressed ones were being treated like enslaved animals. This, the poet of Dasam Granth could not compromise. To change or reverse this scenario of life, he rightly decided to enfranchise the oppressed ones, to use this human resource. He knew that if the disease is the product of human mind, the remedy is also available from the same source. For this objective the poet decided to awaken the human mind, to create full awareness about the given external reality, to create an offensive response to it, so that it could be replaced, rather wiped out completely. For this purpose, the poet went

back to the source which could clean and inspire the mind of the oppressed ones. For a complete change in their behavior, he penetrated into their sleeping sub conscious, linked it with or delinked from their thought process and in the process martialized their dead spirit. He made the resource unbarring and available to them with which they were already introduced. He collected stories, characters, their names, events, metaphors etc. from scriptures, their traditions, re-versified them in very interesting and absorbing manner to touch their mind. He used the power of imagination, poetic fancy, unbound flight, word, music to make his narratives irresistible. He was definitely a success in his endeavour. This way, he achieved his mission.

Both Guru Granth Sahib and Dasam Gránth deal with a kind of conflict, but the ground and parapherries are different. The former deals with a kind of religious (spiritual) intra - religious and inter-religious conflicts intrinsically. The problem was of impurity, extrinsically of hypocrisy, double-standard and ritualism which were exhausting the potential of religion. The inner core of the religion was missing. Because of the historical and cultural reasons, it had become a boundary without any bonafide form, without any content. It was reduced to ritual, no spiritual boon. The double-standard was the order of the day, the hypocrisy was in fashion. On the whole religion was an institution to encage the human, the spirit, instead of liberating it. The later aimed at raising this spirit to be in action for defenceless.

By the time of the birth of Guru Nanak, the founder of Sikh religion, Islam had come to stay in India, as ruler. The followers of Islam came in India with the pride of a victor. This had escalated their ego, to the extent, that they started treating locals as their slaves. It was not good but not unnatural also. The centuries of unbridled victory resulted in developing this psyche. On the other hand, the continuously defeated people were suffering exhaustion, an emptiness, body without soul. The tragedy was that they had come to accept it, compromise

with it, even without any visible resistance. This situation made the life more miserable, more unliving like. Thus the most unproductive situation was currently eating into the vitals of an individual, society and an institution. Both groups developed a mind with strong feeling of hatredness for each other. The defeatist psyche was equally devastating.

Guru Nanak could not reconcile with this state of affairs. He revolted against it. He travelled long ways to meet and hold debate with heads of different religious communities. He wrote a good amount of poetry, he used musical melodies, addressed gatherings, to convince them the futility of their mind-set, hence attitude. Their attitude was not good to have growing, creative future society. The reality must be accepted, the mutual hatredness must be replaced with mutual understanding and love and society of humans must be permitted to share unbridled association resulting into happiness and joy.

Guru Nanak and his successors, poets in Guru Granth Sahib were facing a yet more serious a challenge. This was thrown up by political aristocracy, the ruling elite. They were very oppressive, being cruel, committing unending crimes against their subjects. So much so that they framed and passed laws particularly against one religious group to legitimate their willfully committed atrocities. In their verses, the poets of Guru Granth Sahib, receiving the sense from Guru Nanak, detailed these tendencies and tried their best to save the people from unjustifiable behaviour of the ruling class. But they were saints, not political activists. They created an awareness, an opinion to face and fight it out from within and without, and they were a success also. This way they deal with a crisis of conflicting religious identities, spiritual deprivation, combined with political ego and vandalism, a merciless social and political mind.

Dasam Granth in interesting narratives depicts the moral crisis of the civilization. This crisis here, is the product of political conflicts. Throughout the granth, (book) the warring groups are two (divines and devils). Their mutual enmity is

whether because of the moral transgressions or economic gains, this is always guided by political morality and greed for political empowerment. Political considerations are leading enemies to battle under different garbs. Thus in Dasam Granth, whatever is the form or content of enmity, it ultimately proves to be a political crisis. Even in stories in Upkhyan Charitar, which are mostly related to sexually starved palace ladies, their urge to topple the political set-up, either as a cause or as a consequent, of their sexual behaviour, continues to dominate their mind, their desire, their action. One may argue that ultimately it is the involvement of two or three persons in an immoral act, yet it takes the shape of a crisis of the political conflicts in civilization. All through, hero and anti-hero are at war, fighting for more power, more money, more sex and are leading the civilization to exhaust itself inch by inch, to end up in the smoke of conflicts, a human destiny. The lust for life and fear from death is the innerself of their being.

It does not mean that spiritual element in terms of experience or teaching is totally absent from the narratives of Dasam Granth. It is there, as is natural in a poetical composition, but fundamentally, as well as consequently, it is a story of political clashes, sexual aberrations and adventures of battling divines (Devtas) and devils (Rekshish), leading to the collapse of thus paralyzed civilization. Guru Granth Sahib relates every experience through and with spiritual perception, essence and angle, whereas Dasam Granth narrates it through stories related with earthly concerns of hunger for sex, power and plenty. Even divines descendants of God on earth, are victims of these temporal tendencies. On the whole, one deals with the collapsing of religious and cultural structure of society, the deprivation of the soul the inner-self, while other one with the horrors created by indisciplined senses, earthly dissatisfactions and indiscriminate killings of human bodies.

As we know, that objective and art of both are entirely different. The former deals with the degeneration of human

soul, religious and cultural debasing of the society, political and religious hypocrisy and combining all, a content-less human form. The solution for this situation was perceived by regenerating a person, a dead soul, a decayed face, a mutilated mind, an undignified existence. The transformation of an exhausted person into a creative, dynamic and truly functional individual, a vibrant society by re-enfranchizing its spirite. A non-living one or non-identified one was to take a shape of living and identified one. Therefore, the concept of Sachiar (Truthfully living) was made operational right in the beginning of Japu ji. God himself is a sachiar, realizing this, one becomes sachiar, a truly pure one, truth in dynamism and committed to all higher values operative in the order of God. Such a person becomes undefeatable spirite visibly in action.

The later i.e. Dasam granth also aims for the same but with a different weapon in different way. Here it is not only the awakening of soul through meditation, intense love for God and through it by invoking His power. The poet here, does not deviate, even a little, from the fundamentals enshrined in the tradition of his elders. He only had to change his strategy, because of historical compulsions, the change in the given external reality. A sachiar, a saint, now had to be evolved into the person of a saint-soldier.

A sword had to be added to rosary, transforming the man in order into a man in action. A saint (Sikh) of Guru Nanak, must change himself into a soldier, take up sword as a last resort and fight the political cruelty, in the action, operating through imperial order. Thus changed order deserved a changed weapon, a changed reaction. In this way a person was transformed into a being to fight and wipe out the forced inhuman order. Dasam Granth is composed to answer this situation, which was possible only by awakening the spirit of the depressed, by turning the saint into a soldier, a terrible fiercely fighting warrior, a martial to the core, a non selfish super consciousness. Dasam Granth is not different from Guru

Granth Sahib in fundamentals, in perceptions, but is certainly different in approach, in weapon, in strategy, in objectives, in style, in communicational devices, hence in fighting for a new order. Both struggled to create a moral base for the debased society. One by absenting evil, the other by fighting it out. Thus it is unfair to expect the both with the same essence and at the same wave-length. Both creations are valuable, but one for inspiring the mind to meditate, the other for inspiring it to act in war for ending the system oppressive for mind and body. On the whole Sikh in both have to be offensive in defence yet both are essentially incomparable.

DASAM GRANTH

Born in Controversy

Since long time, the opinion about the authorship of Dasam Granth is sharply and sometimes defiantly divided. Some scholars believe that whole of the Granth (book) is composed by Guru Gobind Singh while others believe that some compositions are of Guru Gobind Singh and rest are by someone else. There is a third group also, which believes that whole of Dasam Granth is not authored by Guru. They believe that Guru Gobind Singh was not a poet. The strong fact is that except for the first group, the members of which are mostly academicians, most of the critics are from Sikh missionary circles. To my assessment, they are not trained in assessing a poetical work. Literary sensibility is not their minds forte. I don't know whether they can even read, understanding is a distant proposition, the language in which Dasam Granth is written. Yet they pass judgment upon its authorship.

In fact, and they do not conceal it also, their mind is possessed by the proposition that the idiom, in terms of content and form, used in Dasam Granth is identical with the idiom prevalent in Hinduism and by accepting it Sikhs will accept that they are part of Hindus. This they do not want. In this context, they have a reason to believe so, because the radical Hindu organizations do pronounce it and preach it vehemently. I am unable to understand the zealously contested this stand of both parties. What the protagonist gain by proving that Sikhs are Hindus and what the Sikhs lose by reacting with reason. Both

parties are on unfounded fears. One that Sikhs by remaining separate will always be a danger to Hindus which means India, and the other that by remaining silent would mean accepting Hinduism and in the process losing their identity. Any of these, in no way, can happen. The politically motivated interests are serving their ends by keeping both the parties in hot boil to keep them divided. Divided people of any society nation or country can never be a strength. A good number of countries, particularly India has already experienced it throughout its history. Unfortunately, vested interests are so heavy on their minds that none of those who matter, care to look beyond them, for country or for humanity.

Only this is the cause, which is operating in the minds of the opinion makers about Dasam Granth. This volume is only an excuse, a willful device to keep the people divided, hence weak and exploitable. Unluckily, the leaders of the so-called national parties are anti-national right from the years they gained strength, with their corrupt, resultantly hypocrite mind. This is the legacy of these leaders continuing even after partition of India. Partition itself is a product of their greed for power, for dominance. With this mind-set they worked in these parties, even before partition and same is continuing even till to-day. Consequently India or its people do not matter for them. The best managed country in the world is now worst managed one. If there is no food, water, education, health system, traffic control, no problem. If human values are eaten up by the underworld in the saddles of power, resultantly crime, murder, rape, even of six month old baby-girl or of seventy two years old lady, the riots, the burning bodies in homes, in ovens, on roads, corruption and so on, is no problem. The people of India are asked to keep looking at the carrot of 9% growth, and die an unnatural death. This is the panacea for their all ills. With this rotten mind-set leaders are prepared to move ahead to keep the country men divided. This theory of keeping people divided marginalizes their strength, they become pawns for the under

world leadership which in turn keeps them at their mercy. Dasam Granth is victim of this mind-set. Controversy over the authorship of Dasam Granth, in any context, is neither required nor desired. It is raised by those, who are playing this card to achieve their above mentioned objectives. But one fact is clear, that controversy is there. Every group has its own stand. Firstly let us deal with those who believe that it is not authored by Guru Gobind Singh in part or in whole. Their arguments are :

1. Its contents are not in consonance with the contents of Guru Granth Sahib.
2. Guru Granth Sahib believes in one and only one God, beyond any form, time and place, though He is prevalent in each particle, in all time and at any place, at the same moment. But they opine that Dasam Granth deviates from it when it talks of Avatars i.e. gods, devils with their unlimited power.

Actual position is different. First, not at one place, but repeatedly poet says that real power is one and only one i.e. God and He is beyond any limit. He is Akal, beyond time. Second, He has created kaal (time, history). It is also beyond any beginning and end. In fact, it represents God, since it is His creation. May be anything or everything created by God is within the jurisdiction of time, but actual player is He in kaal also. Third, in this way all Devi Devtas and Avatars are created by God and handed over to time. They are only players, who play in the limit of time at certain place, at the will of God. No, individual, however high he/she may be, is independent of this paradigm. Fourth, no special one on earth is an Avtar (descendant of God). In fact, according to Guru Granth Sahib and Dasam Granth everyone who is born on earth, is an Avtar of God. Thus, no special status for any mythical god, not only from Indian civilization, but even from the world civilization. Maximum, such persons were more spiritual, brave,

human than ordinary people, but that too as per the Will of God. None is comparable with God, or above His given time. **Fifth**, The role of Chandi/Durga (goddess) is definitely more pronouncing there in Dasam Granth. She is more powerful than those Devtas and Avtars. When in trouble, even in battle field, they all go at the feet of goddess to fight for them, save their honour, life and kingdom. She, in Dasam Granth obliges them, takes up the weapons, fight for them leads them to victory, even in the face of the strongest enemy or uneven circumstances. In the end of war she restores their kingdom, won honour for them. She in Dasam Granth is called the great in time hence in power. But all this excellency granted to her is by God, it is not independent of Him. Everyone of above mentioned, is player at the Will of God, so is goddess. **Sixth**, As stated above, Dasam Granth does grant any higher status to Avtars; but one name figures prominently and it is Bhagoti. Those who disassociate, partly or wholly, Guru's name from Dasam Granth, are particularly touchy about this name. They are of the opinion that Bhagoti is a mythical goddess worshipped by Hindus. Therefore, keeping in view, the ideological frame-work of Guru Gobind Singh, it is difficult to accept that he can worship Bhagoti or can preach that remembering Bhagoti's name is panacea for all human ills. The latter part of their argument and conviction is true, but unfortunately is founded on wrong perceptions. It is true that Bhagoti's name happens prominently. It is also true that according to Dasam Granth, remembering Bhagoti's name is an assured way to human salvation. But the question is who is Bhagoti in Dasam Granth.

Bhagoti is derived from Bhagwati, which means devotee (lover) of God. She is image of love, of dedication and thus of God. Bhagoti is manifestations of God, but like in other cases,

the worshippers of images of God in human form, in stones, in animals, in natural resources, have reduced Bhagoti also to a human form.

This is sheer enthusiasm in the area of religious activity, untrue in essence and true for desirous ones to fulfill their worldly ambitions and aspirations. Those who conduct religious rituals or some kind of meditation, for the fulfillment of such like desires, actually reduce God to the status of a bargainer. Such like meditators are bargainers for boons. This kind of contractual meditation or bhagti is not acceptable to Sikhism, hence to Guru Gobind Singh. Therefore Bhagoti, the altar of love and meditation, in Dasam Granth is not reduced to earthly or divine goddess in form. Bhagoti here means God, in words in spirit. Therefore, those who interpret in the way an unappreciable one interprets, stalls it to worship for worldly gifts, and then draw such like conclusions, are wrong.

Surely Bhagoti is a metaphorical expression and metaphors are life-line of poetry. These are ornaments, jewels, which not only decorate the theme of the poetry, actually transform the word into poetry. The poetry speaks through images and images are created through metaphors. That is how poetry becomes creative, leads the world into mystic experience and thus all poetry, if it is poetry, is mystical in expression, in captivating the souls. The use of metaphor is very rich in Guru Granth Sahib in which the soul of the reader, the listener touches the soul of all beings, the Master of beings, i.e. God. Dasam Granth is carrying the same tradition of using metaphors. Bhagoti is one of them. Guru Granth Sahib believes that names of God, in whichever language or religion, they are spoken by people, these are created names, created by the minds, spoken through tongue. None of them is the real name of God. In fact, in endeavor to communicate his real self, the word is used, the names are given and for that metaphors are created, symbols are used. This is an irresistible urgency. Remembering God is must for a devotee and only language is the immediate and effective

method of communication. Simple word or use of simple words is not enough for comprehending the most abstract, unseen reality, therefore, symbols, metaphors, images are created to make the communication as effective as is humanly possible. For this purpose, the metaphor of Bhagoti is employed. This metaphor in Dasam Granth indicates the highest unseen and looking at the total canvas of Dasam Granth, this use is clear in making abstract concrete and unseen enjoyable. For understanding such annals in poetry, the reader or listener must have the required mind-set and training, and thus capacity to decipher the images used in the given piece of poetry. Even if one is highly educated in some or the other discipline, with no learning in the art of poetry, he or she cannot completely comprehend or assess the innerself of this art. This might be the reason for deficiency in appreciating the creator's core of mind.

Now, I come to another the real point, which strengthens the opinion of divided groups. There, in Dasam Granth, figure two names i.e. Shyam and Ram. They seems to be the cause of heat in both the opposing groups. The first group argues that prominence given to these two characters and also to other Avatars and Devis proves that the poet of Dasam Granth has great faith in them and in their divine powers which can make or mar a human. They represent God in human form and this definitely is the belief of the Hindu community. Then having faith in them means worshipping and thus poet is obviously integral part of this community. In their enthusiasm to prove it, they even forget that it is a work of poetry and not philosophical treaty on religious matters.

Then, this exactly is the argument of the other group. They say that because the names of Ram and Shyam two prominent Hindu deities and also of other ones, figure in Dasam Granth with reverence therefore, it means that the poet has belief in their divine hood, thus he worships them, hence he cannot be Guru Gobind Singh. Now, these are two questions before us,

the readers. One, the identity of Shyam and Ram, second that the references mean the worship of these deities. I propose to take the first question first and second one at another appropriate place.

Those who believe that this is not composed by Guru Gobind Singh, start with their second argument that names of Ram and Shyam figure in the list of poets who used to attend the court of Guru Gobind Singh. On full moon night, he used to hold a Kavi Darbar, in which poets used to participate. These Darbars were held to enrich the aesthetics of Sikhs, to enhance their capacity to understand and enjoy poetry, to create awareness in them to go deep into their heritage, to keep their morale high, specially in building their martial strength for fighting the enemy out from battle, if and when a battle takes place. It is to build their determination to win. On the other side, these were used to be held to promote their sense of belonging with their spiritual and historical past, to promote their will to hate immoral acts and trends in life, to promote their capacity to resist temptations in terms of weakness for material accumulations, for use of other luxuries of mundane world. He wanted to create an environment, in which each member of society can have a dignified and free life. For this purpose poets used to come on the stage with their poems to present. A climate for spiritual elevation used to be all pervasive. According to this group of involved ones, in such like creative activities, Ram and Shyam were co-participants. Since, their names figure in Dasam Granth, therefore it is their creation and not that of Guru Gobind Singh. With this attitude, they hesitate even to think that this can be a creation of Guru Gobind Singh.

Some of them are prepared to give some concession also. They say that barring some portion in Dasam Granth, other portion is creation of Guru Gobind Singh or baring some portion of Dasam Granth the rest is not of Guru Gobind Singh. Both ways, it means the same.

The names of Ram and Shyam figure in the list of 52 court poets, is a matter of recorded fact. But how, they become the authors of Dasam Granth or a part of it is a matter for deliberations.

The names of both these gentlemen figure in Dasam Granth. Name of Ram does not figure as frequently as that of Shyam. Ram's entry to the book is restricted. He enters very late, he ceases to be in, very early. But Shyam does not seem to be contented with that much. He enters at an early stage i.e. on page-155 and continues to decorate the text till the end of the text of chaubis Avtaras. One thing is very interesting about him. Right from Page-265 his presence takes place, very very frequently. Thus in the story of Lord Krishan and particularly in sequences wherein he is busy with his female friends, jumping and dancing with them, enjoying Rass Leela (Dance with women) Shyam joins him. Because Krishan is also known as Shyam, because of the dark colour of his skin, our Shyam in question inter-mingles with him so frequently that it becomes difficult for the reader to identify the separate identity of the two. He is definitely deeply involved in the romantic dances or rapturous scenes in the text. This single factor raises questions about his identity, which will be taken up in next pages.

Some scholars are of the opinion that Shyam is the childhood name of Guru Gobind Singh. His mother used to call him with this name, when in extreme joy of motherhood, in fondness. Because of this, in his poetry, he uses his name as Shyam. So, it is none else, but Guru Gobind Singh himself. This argument, they advance to prove that Dasam Granth is written by Guru Gobind Singh. So, Shyam is Guru Gobind Singh.

Even if it is believed to be true that Guru Gobind Singh's, childhood name was Shyam also, yet it does not hold any ground in the present context. It seems to have been stretched too far, simply in the eagerness to prove that Guru Gobind Singh is the author of Dasam Granth.

As stated above, Ram is another name, who claims to have

contributed in Dasam Granth in part or in whole. Though his contribution is lesser than that of Shyam, yet it is there. If for the argument sake, it is believed that Shyam is a genuine contributor, then Ram also cannot be denied this status. He also like Shyam writes kabi or kavi, mean poet, for himself. Thus if Shyam is a poet in Dasam Granth then Ram is also a poet in it. But two poets, collectively writing a book of poetry, is a proposition difficult to be accepted, specially in such and present situation. Even if it is so, then Shyam alone is not the creator of Dasam Granth. This means if they are poets in Dasam Granth or of Dasam Granth, then both are the claimants.

If two poets or authers join together to edit or compose a book, it is possible. But if they figure in the same composition, a part or the whole book, the contributor cannot be more than one. Ram and Shyam, both figure in the same composition many times stanza by Stanza. If a stanza is claimed by Shyam the next is claimed by Ram, some time, both figure in the same stanza. How can they join together to write a stanza or stanza by stanza in the same composition. Over and above this figuring in same couplet, is just strange. Two persons joining together in this fashion is just impossible in the area of art, more so in poetry.

The way gods like Ram and Krishan and many other Avatars are projected in Dasam Granth is not strictly in the tradition that their faithfuls do cherish. This issue will be taken up in the next pages in detail. Till P. 154, none of the two, Ram or Shyam figures in the text. On P. 155, Shyam enters it. It is : "Barnat Shyam Jatha mat Bhaio".

O! brother ! Shyam narrates in the wisdom, he is granted with. It is in third person. Shyam is not claiming the authorship, some body else is signifying him. That else one is not giving his/her name. This is unusual in the realm of creative writing. Then this is in the beginning of the narration of twenty four descendants of God (Chaubis Avatars). Avtar, for those who believe so, is God. This way, this line can be translated and

interpreted like: "O! brother, I am narrating the story of God in the wisdom granted by Him." This version seems to be more plausible, but it is not so also.

After it Shyam comes on p. 265, in the narration of Krishan Avtar. In this narrative he figures frequently and profusely, sometimes, in every stanza. Particularly when Krishan is enjoying dancing with his female friends, (Rass Leela) touching and caressing their body parts, kissing them, feeling the pleasure of their love, Shyam is participating. The name Shyam appears in this narrative more than two hundred times and in rest of the whole Granth not more than a dozen times. Now, the question is how it is that he is so deeply, engrossingly, rapturously interested in Krishan Avtar only. More so, when the narrative is romantic, sometimes sexist also. He has special interest when the hero is involved in dancing with his female friends. Romantic and sexist couplets are his cherished ones. Such kind of indulgence raises many multi-dimensional questions, about his intention, his interest and about his illusions.

Shyam in Dasam Granth carries multiple faces, for example :

- (a) At many places, he claims himself to be the poet of given stanza/ stanzas. He repeatedly claims this status and seems to be enjoying it.
- (b) At many places Shyam is for God. In Indian tradition it is one of the names for God. God is absolute beauty. This name represents this aspect of His excellency. The poet of Dasam Granth also remembers or identifies God with this name :

O ! Shyam (God) be kind and bless me with this promise that
you will always be helpful to the saints in the world.

(p. 495)

Poet says Shyam (God) takes away the worries of all.

This way, he says :

O ! God, only then the narrative of the story has become complete.

And as the poet again says,

you are the death for devils,
you are the power for your servants,
O ! Shyam (God) you are the doer
in the beginning, in the end.

(p. 1245)

(c) Shyam is the hero in the narrative. He is Krishan, belonging to yadav tribe. He is brave, warrior, winner at the end of all episodes. He is hero of the people, fan and lover for the women, handsome, smart and great manipulator. On the whole, all good qualities of human beings exhibit through him.

Above said hero in the name of Shyam is dominating the whole narrative of Krishan Avtar. Hero, with the name of Shyam is the brave warrior in the story. This aspect of Krishan Avtar, the story of Krishan, is all pervasive, particularly in the romantic descriptions. For example;

Withdrawing from the battle,
he (opponent) fell at the feet of the brave yadav (Krishan)
in the name of Ram (God) believe it to be true."

(p. 514)

In Dasam Granth Shyam is for black also. Mostly it is in terms of Krishan, because he was dark in complexion. This version of Krishan's person is very popular among his devotees. In most of the songs, narrating his bravery, his romances, his childhood games, his beauty, his personal gestures like smile, his touch etc are sung and enjoyed in great and graceful measure. Krishan, in the name of Shyam (black) really dominates the Indian scene of devotion, music, painting, dance, singing and mystical experiences. He is one hero, in the Indian narrative, who has greatly influenced the Indian bulk of creative writing. The country's mythical and magical literature is enriched by this hero.

In terms of the name of Shyam, a very interesting phenomena occurs in the text of Krishan Avtar. Once he is out of the narratives of Rass Leela and other such like rapturous description the word kabi and kavi (poet) is normally withdrawn from his name. Only and directly Shyam comes in. Thus Shyam as a hero dominates the text. This seems to be true in terms of earlier scenes also.

This compells us to think :

Shyam is God
Shyam is Avtar
Shyam is hero
Shyam is dark

And wherever Shyam comes with adjectives like kabi or kavi, it can easily be interpreted in the above given context. So, the meaning of kabi is sometimes, knowledge of the kavi, anticipator, powerful, sometimes both are inter-changeable also. Thus it is not necessary that it stands for a poet.

Next comes the name of Ram. He, in the text, is also given adjectives, kabi and kavi. That is why many of the scholars believe him to be a poet in the text of Dasam Granth. His name comes in the Granth little more than a dozen times. The dictionary meaning of word Ram are: omni-present, innerself (soul), sacred, beautiful, happy, rest and obedient (in Persian).

The poet says to king to come and battle with him remembering God (Ram). That thus Shyam throws a challenge. Some are fighting like wrestler in wrestling ground. Some seeing fierce fighting are running away, some are uttering Ram, (God) from mouth, some are uttering kill, kill. (P. 414)

Ram enters the text very late. He is not seen even in chapter on Ram. Ram, the son of Dashrath is there, but one with adjective kabi is no where. Even otherwise, wherever kabi Ram occurs, it can safely be mean your obedient servant (of God). This name enters on P. 835 in 17th story of the stories characterised as Upkhyan Charitar It is recorded, "The poet, the obedient servant of God (Ram) has narrated this story with love

and mindfulness." P. 835 The name of Ram and Shyam, who are claimed to be poets in Dasam Granth are thus noticeable otherwise.

As suggested above, Shyam is referred more than two hundred times. Firstly Shyam enters the text on P. 155 with the words, "Shyam narrates as per the wisdom, granted to him." It is in the beginning of the chapter Chaubis (twenty four) Avatars. Then he enters on page 265 in the twenty first story of the above said chapter. This chapter begins with the story of Lord Krishan. In between page 155 and page 265 , he is not visible. In this story, he is very liberal in lending his name, but that to with noticeable frequency only in the portions relating to Lord's involvement with his childhood and female friends. He comes almost in every stanza, when Krishan is dancing, caring, kissing and making love with his friends. When this portion ends up, he ceases to be interested even in the rest of the portions related to Krishan. After the story of Krishan he comes in only thrice in whole of the rest of the text. On page 1138 in the 228th story of Upkhyan Charitar, the poet writes, "With this fraud, the young lady, befooled her husband. This way, kabi Shyam says this story is completed."

Similarly he claims to have completed two stories, one on page 1294 and the other one on page 1355. This way, obviously Shyam's interest is limited to Lord Krishna, not even in the other very important person i.e. Lord Ram.

Ram is another person, who is claimed to be poet in Dasam Granth. His name, this way comes about 15 times in whole of the text Dasam Granth. He enters on page 404 in the story on Lord Krishan and as for his prominence as poet is concerned, he quits on page 849 in the story of a corrupt women in Upkhyan Charitar. Thus his role is very very limited. This way Ram and Shyam together, find a very small space in the text of Dasam Granth. But in one line both are referred as God. (P. 474)

Now, I come to the central and real part of my present

exercise. It is well known that inter-polation is an age old story of literature, whether spoken or written. This has been attempted in the sacred Sikh literature also. The reasons behind the compilation of Guru Granth Sahib can be many, but the major reason was the fear of inter-polation. Guru Arjan very appropriately and intelligently could anticipate need to save the authentic (sachi = pakki) bani from mixing up of the unauthentic (kachi) bani in it. His fear was genuine, because it continuously, was happening with literature, specially poetry. It is the destiny of the whole literature varying from time to time and from language to language. Literature or poetry in Punjabi was no exception.

Keeping this fact in view, the deliberations on Ram and Shyam become very lively. Though word kabi and kavi is attached to their names; yet as deliberated above, this does not necessarily mean poet. These two words convey different meaning in different context. But, for the argument sake, if we agree that these two gentlemen are poets in Dasam Granth, even then the situation remains same. It is because:

- (a) Word kabi or kavi, occurs in this text even independent of the names of Ram and Shyam.
- (b) Even if, for argument sake, we agree that the whole length of this given names refers to the fact that they are poets in Dasam Granth, their occurrence in the text is very limited. Then what about the poetry in the Granth with word kabi and without their names. That is a bigger bulk.
- (c) Ram and Shyam are figuring in the same piece of poetry, some times stanza by stanza. How it is possible that one piece of the poetry can be composed by two poets ? In the world of art this is just unimaginable.

Dasam Granth is treasure of poetic metres, used in large numbers. Sometimes, metres, unheard so far, are also used. But in the name of Ram and Shyam only swaya is found used. Exception may be found some where, but normally compositions,

believed to be in their name use only swaya as a standard metre. It seems to be intrinsically clear that everything is not normal.

In the context of above discussion, it becomes clear that Ram and Shyam are not the authors of Dasam Granth. The names of these two persons, are found only in a small portion of it. To prove that these two names are of contributors, in any measure, one has to stretch the argument too far.

Only a small portion believed to be their is included in the Granth. Then their names have multiple meaning. If one tries to interpret them, with a little depth of prosody and also help of grammar, one may conclude that they are not poets in Dasam Granth. Ram and Shyam are not the names of poets, but they exist in the text otherwise.

Another, very important fact is, that the whole Granth, barring a few instances, the source of which will be identified, has a wonderful unity of thought and in the form of its structure. Such like quality in a poetic work can not be created by more than one poet, in the one and same work of poetry. Therefore, on the whole, it has to be the work of one poet.

At least at one place, on P. 308, the poet is addressed as Mahan Kabi, the great poet. Now, who can this great poet be, it has to be perceived or located.

At another place, the poet is advised by some one to write the story of Krishna. This piece of advice is further extended by suggesting to write in perfect wisdom and correctness as some sense of style requires.

“First remember Bhagwat (God), then write poetry, in different ways. Narrate the character of Krishan in it if the wisdom is granted.”

O! poet, if there is some mistake, correct it.

(p. 310)

“In this way, Kabi Shyam narrates the story in the world in the form of Kabiton (plural of Kabit, a metre for poetry).” In the poetic sense this means the poet is narrating the story of Shyam (Krishan) in the world. But if it is assumed, as some

people promote this version, that Shyam is the poet of these words, then it leads to another, very interesting fact. The assumed poet Shyam, writes in swayya, but here he claims that he is writing in kabit (another metre for poetry).

A very small point also deserves some attention. One name is spelled like Shyam, Sham, Syam, in three ways. This cannot be dispelled as only mistake by the proof reading or just an incident. The poet cannot spell his own name differently.

Keeping in view the above deliberations the reality that emerges is that:

(a) The whole Dasam Granth is written by one poet.

(b) Interpolation is undoubtedly there.

Normally interpolator attempts for promoting his own poetry through the work of a great poet, a popular poet, by mixing up his own couplet/couplets or piece of poetry. The interpolator is taking pride by himself by enjoying his work alongwith the work of a great poet. When people give serious consideration to his creation, he thrills, though by himself.

Sometimes, a malicious mind is also at work. Such an interpolator attempts to damage or at least dilute the effectiveness or influence of the well established, well accepted poet. The people's response, in terms of enjoying, hailing, venerating the reading of the work in hand, irks his inner self and he, in order to damage it, mixes up his own piece in the touching work of the poet. Sometimes, the power of the theme, the style, the capturing of the minds of readers is not digested by the interpolator, he/she interpolates his/her own maliciously written piece into it. Thus he/she attempts to spoil the whole game or the mind of reader, regarding the authorship of the text or reducing the extent of its influence. Though such like smartness is always clearly identified, such minds in mischief are always found drowned in the darkness of their mind, yet they are confident that they have done their duty faithfully. Such attempts are almost in all areas of life, but in poetry this happens with a spirit of sequence.

The question now arises, that who is the interpolator? The normal and instant reply to this question would be: Ram, Shyam or both. It is so because their names figure in the text of Dasam Granth. But keeping in view the above treatment this does not seem plausible. The contradictions earlier pointed out, do not prove this assumption. This seems strang, but it is the derived reality. The whole of the evidence, goes against this conclusion.

If this is accepted, then it throws up another point also. Ram and Shyam are two names of God, descending in human form. The interpolator seems to be very smart fellow. He uses these two names to assert that his interpolation is authenticated by God himself, therefore there is no scope for any doubt. In this way wherever the names of Ram and Shyam occur, if these pieces of poetry be accepted as written by these two gentlemen. And if such uses are translated carefully and correctly these can mean that poet says, "O ! Shyam (God) the way Kahn (Krishan) plays in pleasure its feel (praise) cannot be understood." (P. 282) This way, Shyam is God, Shyam is Krishan and also, at different places and in different contexts, Shyam seems to be a poet also. Same is with Ram. He is God, Ram (son of Dashrath) and seemingly a poet as well.

This is sure that element of interpolation is there in Dasam Granth. Then the question arises, who is the interpolator? Keeping in view, above phrases it seems interpolator is one person, therefore Ram and Shyam, both just cannot be. They are presented in such a way that even one of them cannot be. They seems to be only cards, played by the interpolator, may be to make it more effective, authenticated and acceptable. Interpolator is someone else.

This someone else is also identifiable on Page 1128. There is a couplet :

The ignorant male was exploited by a female with this trick.

That only then this context of the story became complete.

Thus poet Kaal says.

Throughout Dasam Granth, only once this name Kaal, a poet, occurs. This may have happened, inspite of his attempt to keep himself undiscovered. It seems, he is the interpolator, but he interpolates in the names of Ram and Shyam. One because these two are the names of God in descendancy. Second because these two figure in the list of 52 court poets of Guru Gobind Singh. Third because they fit well, in the context of metre used in Dasam Granth.

Kaal has proved very smart guy. He interpolates pages after page, stanzas after stanza and lines after line. But the most intelligently placed interpolation is in the form of names Ram and Shyam. Alongwith kavi or kabi, he inserts the names of either Ram or Shyam. It is to give the impression that real poet, according to him, is either of the two. These interpolations (may be only of names) signify the above said qualifications, plus do not disturb the metre, the music, the meaning of the couplet. In this way his smartness becomes praise-worthy.

STYLE OF DASAM GRANTH

Experiment in Excellence

Dasam Granth is a book. In large number of the Sikhs, it is believed that it is written by Guru Gobind Singh, therefore by them it is treated as a sacred book.

The poet claims that this creation is the product of divine will. He says :

My mind could as and when and in the way perceive
Then and same way,
I wrote this book to express. (p. 47)

The way I could make out the praise (of God)
I expressed it. (p. 94)

This style of poet's expression is repeated at many places in the book. So much so, that at many places, right in the beginning of the subsequent narration, the poet begs for the grace (help) of Bhagoti (God) or extends thanks for the gift, that He has blessed him with, for writing the narration at hand. This way, every narration, he begins with or in the name of God.

Right in the beginning of the first composition entitled Jaap (Sahib), the poet invokes the blessings of God, in the words:

"God is one, (dynamic) and is available with the grace of true-Guru". Then he greets the reader, with the words : "The victory (in life, in composing, in battle field) belongs to Vaheguru (God)". This expression of invoking the blessings of God is repeated at many places, like on the pp.11, 127, 709, etc.

The phrase used for the greetings is also repeated at many places, like on pp.1, 74, 119, 155, 712, 809, etc.

In the beginning of Zafarnama, it is slightly different. It is like :

God is one (dynamic), His order is (or has proved) true
The victory belongs to great Vaheguru (God).

(p. 1389)

The journey of Dasam Granth begins with Jaap (Sahib) and continues till Zafarnama on p. 1389, passing through:

1. Sarb loh	p. 11
2. Swayye	p. 34
3. Bachitar Natak	p. 39
4. Chandi Charitar	p. 74

The heading of this narrative is, "Now Chandi Charitar, the above stated narrative." This means, the poet is continuing with the earlier given narrative.

5. Chandi Charitar now writing	p. 100
6. Var Sri Bhagoti ji Ki	p. 119
7. Gyan Prabodh	p. 127
8. Chaubis Avtar	p. 155
9. Brahma Avtar	p. 611
10. Rudar Avtar	p. 635
11. Paras Nath Rudar Avtar	p. 669
12. Nrip Bibek Ke Dal Kathnam	p. 697
13. Ram Kali Patshahi Dasvin	p. 709
14. Swayya	p. 712
15. Swayya	p. 716
16. Sri Sastar Naam Mala Puran.	p. 717
17. Upkhyan Charitar	p. 809

The whole composition of Dasam Granth is a poetic exercise, so its genre is exclusively one of and for poetry. Then from the form angle, it can be divided into two sections. Most of it is in narrative form, some of it is in descriptive form. These are two forms of the same developed genre. For example Jaap Sahib and compositions at No. 1,2,7,13,14,15,16 are one or the

other form of descriptive poetry and No. 3,4,5,6,8 to 11. and 17 are of narrative poetry. Element of myth in the first category and myth and fiction in the second category are in abundance. The interesting element in the art of the poet is that myth is enliven into history. Then it is fictionalized to capture the attention of the reader or listener. This way the whole book turns out to be a very valuable piece of artistic worth. The personality of the poet reflects through the elegance of the high degree of aesthetics which enriches the mind and intellect of the reader and makes it a rare, a successful contribution to the building of a new nation. It seems as if the poet is interested in giving a strong foundation to his vision of God and progressive and an edifying nation.

The descriptive poetry is full of philosophical formulations, particularly about concept of God, man/woman, universe and mystical experience, about the ecstasy and bliss of union with and pangs of separation from God, symbolizing all love.

Bachitar Natak (A wonderful play) is an auto-bio-graphical sketch of the poet. But its continuity does not end with this composition. The name Bachitar Natak travels through many compositions, like Bachitar Natak, Chaubis Avtar, Chandi Charitar. Excepting Upkhyan Charitar, it occurs in the narratives under different names at one place (P. 85). Bachitar Natak and Chandi charitar figure together also in the same line.

This way Bachitar Natak is not one composition. It turns out to include a series of compositions. This aspect makes the Bachitar Natak, philosophically a rich source. It believes:

In black age, any action never helps in refashioning for better.
 It spreads animosity, ego and conflicts.
 The greed becomes the life of this world.
 Whoever desires for it, all die (in harnness).

(p. 49)

Dasam Granth and particularly, Upkhyan Charitar deals with this situation of the contemporary mode of civilization. In this sense, it is very important piece of poetry. How civilization

has fallen into a pit, its complete collapse, is the central theme of this composition. In this chapter, the poet does not only count fingers, it depicts how they cross and consequently lead to the building of black age full of greed, ego, infidelity, immorality and on the whole vested interests. This civilization, according to poet is therefore not creative one. The nature of experience thus involved is very subtle and therefore very slippery. Sometimes it seems as if very taxing for the reader also. This way, it is very tough text to read and de-codify for understanding it.

The narrative poetry is different in nature. It communicates mainly through stories. The story element, specially when enwrapped in myth and sensitively related with strong emotional touch, it makes the reading lively and very fascinating to the inner-self of the reader. Moreover, through these narratives, the poet wants to provide a moral base to the highly motivated, full of courage and confidence group of men and women who could fight, sacrifice and endure for the progressive growth of civilization. The capacity for this purpose, of these persons, should invariably be more than humanly expected. Therefore all narratives have some element for moral enrichment, for the development of the sense of sifting the moral from the immoral. The poet seems to be highly concerned about the immoral trends, leading to hypocrisy, cruelty, and exploitation, in the life in general and religious and political life in particular. Through his poetic power he aims at building a character full of firmness, ever ready to fight and sacrifice in defense of conviction and distinguishable by his moral strength and physical appearance.

This way, story-telling is a device to communicate and communicate effectively. This is one reason, that the variety in selecting and telling a story is at its best. The poet uses the persuasive power of women liberly. These are stories adopted from the earlier mythical literature like puranas etc. References to two puranas is clearly identifiable. The stories in Chandi

Charitar are adopted from Markande Puran and those in Bachitar Natak, (Other than auto-biographical) are from Skandh Puran. These sources are used probably to correspond to even the unconscious or sub-conscious mind of the persons in question. The poet is very clear about the innate being of the human-mind. It cannot be completely disconnected from genetical kind, it has grown in. Therefore the better approach is to aim at it through its genetical essence. It should grow from within and play without. The inherited genes must be grown in the desired direction for the desired goal. This is very subtle, very intelligent technique, which the poet of Dasam Granth has evolved. The genetical fiber is accepted, then inspired to let it grow in the desired direction and developed into a fine, fully revolutionized being, awakening to fight for the new, creative order for the generations to come. A totally oppressed person, religiously and politically deprived, resulting into socially untouchable one was surging, through this work, and to finish with this inhuman order and thus lay the foundations of a new pro-human creative civilization.

The poet has himself written a piece of poetry, and has given a name "Naam Mala Puran." In this composition, the traditional pattern of Puran is changed. It is not now a bundle of mythical stories only. Though story element is not completely debarred, yet it is a new experiment in Puran writing. It is mainly about God, His omni-potent power and weapons used in battle. The poet motivates the reader to remember the name of God, praise his manifestational role through the weapons which must be effectively used when every other option exhausts. If everyone else, right from beggar to king, devotee to deity, divines to demons, women to men and everything from poison to nectar, from inanimate to animate is creation of God, the only creating power, then weapons are also His creation. Since they are the actual power, after moral one, to restore the order, these are here to create and establish a new order. These also must be remembered, to make its wielding, part of the

mind-set, even in battle against inhuman order. The idea here is that weapon and wielder should never be separated.

The poet, thus gives a new concept to Puran writing. Puran which was earlier identified with myth, now is identified with weapon. In fact, the poet here is demythifying the mind of reader and instead of myth-oriented, he is developing it into a history (Kaal) oriented one. The process, according to him, should not be regressive but it should be progressive one. It is an experiment exemplary in the field of poetry writing.

The poet is very conscious of the time factor. He again and again continues to repeat in his work that in order to value the time, he does not stretch any story or event too long. For example, he says :

It does not cost me anything
if I continue to tell the story.

But I do fear a lot that the granth (the book under process)
may not become too long. (p. 53)

When the order of God became a fact,
Then I was born to come in the world.

Now I relate the whole story in brief, (p. 59)

The poet in this context, seems to be very modest. The story element in it is very strong and has the potential to be very interesting, thus absorbing for the reader, yet he fears that it may not prolong.

In medieval age, in India, the poets and their product became very conventional in the sense that the creative process was influenced by a set of elements in content and form both. Same and same kind of content, to appease the sensuous pleasure of the ruler was in fashion. Same was a treatment in form. The romantic stories, written in sensuous language, metaphors images, similes etc. were in fashion to appease the ruler and get gifts from him. This way, even the most valuable kind of art became only a bundle of arranged words. Of course, the being of woman was exploited in this context, so much so that she became a commodity in the courts of rulers. Thus her

dignity was assailed at will. The poet of Dasam Granth changed this perspective. He depicted her as hero in the story, wherein even divines prayed for her help to save them from demons. She commanded the forces, fought very bravely, killed the facing army of fang kind of demons and restored the kingdom of divines to them. She fought as a perfect warrior. She is presented as a hero, a fighter, a winner, mightiest one in the battle field, symbolizing the will and power of God. This seems to be the major concern of the poet in Dasam Granth.

The mode of woman in medieval age art is also taken up by the poet of Dasam Granth, but through a different form of poetry. Here this is the context of women in palace, not a courtesan, but a power wielder as a queen, princess, married or unmarried. In many stories she is portrayed as:

1. Sex starved woman
2. Addicted to intoxicants (see p. 968)
3. Conspirator
4. Killer of husband, son, paramour, etc for personal pleasure.
5. On the whole transgressing all moral boundaries.

Whichever are the stories drawn from different sources, all are planted in local colour, transforming them into folk literature/poetry. Therefore it is a rare skill, successfully employed to create a great literature. Thus it is rich in information, in knowledge, a treasure of poetical wealth which creates an interesting material for those who have a craze for poetry.

By depicting the kings, particularly queens, sons and daughters of rich in power or wealth, the poet is depicting the wretched, the dead culture of those who were supposed to lead the society for a better future. But what was happening, as depicted here, the society was unproductive, thus leading to a non-creative civilization, a dead end of the human concerns or human values. A total moral decadence, degeneration of the born humans and a dark age of the society at large.

The indulgence in sex, unhesitating killings of husbands by wives, and vice-versa (The kings and queens) by daughters, by father, by sons, so much so by lovers, by co-wives, by servants etc the total scene is that of a hell inhabited by living beings. Such behaviour is of a woman in palace. Clearly, poet is portraying the glimpse of life that happens in palace. That can also mean that those living in palace cannot see beyond the walls of palace, what to talk of their reaching to people. They are self-centred, inhuman and always for personal pleasure. This can also mean that they prefer to remain untouched by the problems of their subjects. They suck their blood and perpetuate their miseries. The poet is very clear that :

Such people, male or female, are foolish,
unfit to be called human
Listening this tune (of clapping),
the foolish women felt happy in heart (p. 919)

The foolish woman, brought out the money
and gave away. (p. 887)

That women has a foolish mind,
such a foolish is never seen (p. 1322)

Of course male is also involved, though he plays a second fiddle.

Therefore:

Both made love in such a way, as if both have flayed the
public modesty. (p. 1040)

Such devils' in human frame do not care even for their
respectables :

They enjoyed pleasure in different ways through body
They do not care even when
violating the honour of their parents. (p. 1366)

The poet is extremely sensitive when describing about extra-marital relations. Such people, for him, are unworthy of birth in human life. In this context, he has an advice for the reader. He says :

One who runs for the bed of other woman,
is running to re-enter the pit of hell. (p. 1158)

If some one enters into the bed of other woman
for him shoe-beating is here and hell hereafter.

(p. 1078)

Do not take any initiative,
wherein public modesty is violated.

Do not put your feet in the bed of other woman,
even in dream.

Again :

The day awareness awakened in me,
my Guru advised me.

O'my son, till you are alive
Keep this vow intact, that,
ever increase your love for own woman (wife) and,
Never enter the bed of other's woman,
even in dream.

(p. 842)

These quotes are only for example. Otherwise references on this issue are available in large number, repeated very often. The detest of the poet in this context is so strong that he treats people violating social norms and public morality as great sinners, unpardonable criminals. The reader can easily understand the mind of the poet on such issues and the objective of his writing stories on these subjects.

This way, the context of medieval conventional poetry is used for a different purpose. Here, it is no more an object of only luxury in meanness. The sex now has become unproductive, in no way creative. It is worse than animal behaviour. In order to create a public consciousness or hatred about this trend, this poetic fancy had to be exercised. Therefore now the details of luxury are depicted to give a change to the personal and public morale, to the devastating trends in palace life and to the regressive civilization. If the purpose of life is to be high, then the means, particularly for resisting the glittering temptations must be higher, only then a revolutionary character of a person or a group can materialize.

The poet of Dasam Granth has used another conventional device also. It is always a normal practice with poets that before starting actual theme of their work, they use to pray before God, Goddess or their deity for the successful narration and completion of their work at hand. They call it Mangla Charan, which means lines for fortune, happiness. The poet under discussion, also uses this convention though in a different way. In Dasam Granth, there are three variations of this conventional expression. First the poet remembers Akaal Purakh (God) for seeking His blessing in the process of writing or otherwise also. Jaap (Sahib) starts with :

"Your (God's) grace,"

now he defines Him :

(You are) one who does not move or have any mark, colour, caste or sub-caste.

None can describe your form, colour, or image and dress. You are said to be of great grandeur, unmoving, image of light for feeling

..... (p. 1)

This device for remembering God, the poet repeats in the beginning of Sarb Loh (p. 11), Swayye (p. 34) Bachitar Natak (p. 39) and so on.

The device, the poet uses, is that he remembers God through His manifestational power. God, according to him, is of unlimited power and corresponding expressions, but two of them are very important for him. Therefore he salutes them in the beginning of the next composition. One is through the power of His love (Bhagoti). Love, no doubt is based upon deep understanding leading to complete merger of the two (God and devotee). Morphologically speaking Bhaag or Bhagwan is for God and Bhagoti is for His devotion. But then God and devotee are essentially merging in each other and are one, therefore poet uses Bhagwan and Bhagoti both with same faith and love. Even otherwise, in the poetic expression the lover and beloved are two in one, inseparable. Remembering God as such or

through love would mean essentially same. When the poet says, "O! great Bhagoti, be helpful to me," he means a prayer for God, through His devotee the beloved. The poet's expression in this context is "Sri Bhagoti Ji Sahay". It is used in the beginning of Chandi Charitar, Sastar Nama, Upkhyan Charitar. Even in these cases, the supreme is supreme and victory also is unto to Him. This is so, particularly in case of Chandi Charitar and Upkhyan Charitar .

There is another dimension of this expression also. This should be of great importance, hence of interest for the reader. There is a Var (p. 119) which now forms the part of Sikh Prayer. In its beginning Bhagoti is remembered. There the poet says that a Sikh, first remembering Bhagoti (God) should remember nine Gurus in sequential order. He does not mention the tenth Guru, after the ninth one. This expression requires pondering because this suggestion of the poet is noteable.

The poet here is very fond of remembering God, through expressions about Him. The most cherished ones by him are expressions of love and power. The former is expressed through Bhagoti (Love) and later is expressed through Kharg, or Khanda (Power).

In this context, he salutes or praises Kharg (sword) and Khanda (a double edged sword) particularly in the beginning of Bachitar Natak (p. 39). The poet salutes Kharg, and after remembering Gurus (p. 119) he remembers Khanda. He refers to God :

After creating Khanda
 He created the whole world.
 Creating Brahma, Bishnu, Mahesh,
 He created the play of creation.
 He created oceans, hills, earth,
 and sustains sky without pillars.
 He created demons and divines
 and in their mind, He created conflicts
 Then he created Durga
 and got killed demons through her.

.....

This way, the poet adores God, and remembers or praises His manifestations. He seems to be concluding, this aspect, that the ideal person, his hero combines spiritual and physical powers in him at the same time. Any of two, if separated and used, can create problems for the civilization. This way, one creates the timidness and other creates the blindness. What to talk of demons, even divines left to themselves, cannot easily reach at this position. In tradition also, they could not reach.

The stories or illustrative pieces are very meaningful and interesting. Capable of absorbing the mind of readers. The stories also have a didactic content, but at the same time they are full of suspense, conveying some moral. A good number of devices are used to exhibit the spirit of story, to convey the message as well as to keep the reader involved with rapt indulgence.

The canvas of the animate or inanimate beings or things is very vast. He may start writing about anything or any person, ultimately it will roll into one i.e. God. The earths, the skies, the demons, the divines, the human beings, anything or everything, all are created by God. To sum up the present issue, God has created divines and demons and has increased conflicts in between them. The winning, the defeating, the killed and killers all are under His order. Everyone on earth, in waters, in space is assigned a role by Him and so everyone is playing the same. None or nothing is beyond His canvas.

The poet, right from the beginning of Dasam Granth, deliberates on the names of God. The list of His names is so vast that it seems a wonder created by poet and it is beyond the imagination of a human. It is difficult to count, keep in memory and imagination. Then the vastness in His creation: in forms, in colours, in names is just unlimited, none can comprehend. The poet is of the opinion that even divines, His brilliant creation, could not know Him, His creation, His acts. Narrating their position, the poet says :

Then God created Sidh (perfect) and saints.
 They also did not get to God.
 Whoever (many) became wise in the world
 They started their own religion.
 None could comprehend God.
 They only increased enmity, ego and conflicts.
 They got their trees, leaves burn by themselves.
 None moved on the path of God.

(p. 55)

Many crores (Created) watermen like Indar.
 Many moons, suns, Krishan Avtar.
 Many Bisan, Rudar, Rame, Rasul (prophet)
 None of them was accepted without devotion.

(p. 641)

Same way, the poet's canvas of nations is very illustrative. He says: Purbi (eastern) to Gardeji, Hillmen, Jogi, Arabians, French, Britishers, Kuresi, Kandhari, of the western area, Marhate, Maghele, Tilangi, Bengali, Delhi, Rohelle, Bangsi, Bundele, Gorkhe, Chine, Tibatia etc. all are under your (God's) obedience and are remembering you:

The illustration of weapons, animals used in battle, the art of battling, all are a fine piece of poetry and an excellent example of using art for victory. A full and special chapter on weapons, starts from P.717. It gives such a brilliant picture of variety in the kind, use and need of weapons. This portion of Dasam Granth is not only excellent, but distinctive also. It is really tough text, very difficult to comprehend. It gives the impression of an encyclopediac volume. It is here that one feels that if one wants to understand the art of the poet, then he has to sit in his mind. It is something very rare in the area of poetry writing.

The next is the paradigm of sameness. In many aspects of his poetry, the poet illustrates issues in identical frame, portraying a kind of sameness in pattern.

For example, in narratives, the story normally begins with intention at first sight. The heroine is normally queen or princess, looks at the leading male character. A desire bubbles in her mind. The fixation of her mind is so strong that she

becomes unable to control herself. She plans to share bed with him at any cost. In this context, she sends a verbal or written message, through her servant or friend to pursue him for the purpose. With the success of the message, she plans to share her bed with him. Now she turns to be a conspirator. She, with his connivance, conspires to eliminate the hurdles relating to her fulfillment. She would not mind killing her husband, son, brother, parents or anyone else whom she feels would expose her or let her not be free in such behaviour. In the end, she would plan with paramour, either to run out of house or to capture throne with any kind of trick or struggle. Almost all, exceptions aside, stories and sequences are of same nature in the narratives.

The characters in Dasam Granth are also similar in role. In one section, at the centre is God, then His created divines (Danav, Dev, Devta etc.) and demons and their battles arising out of their conflicts. In the other sections, there are kings, ministers, feudals, traders, in one word, the rich ones and their women folk. The common story is of trick, fidelity, murder, elopement. There are exceptions also, but they are very few, a rare commodity in this book. The element of story, the kind of characters, the reasons for conflicts and the resultants are almost same. The same spirit pervades their souls.

In battle field, the context is almost same. The background of fighters, the reasons behind battles, the tactics of attacking or facing the enemy, their approach to the issues, the divine's request before goddess or god for help, weapons used in the battles are just same. Even the portrayal of characters and war scenes is same in all contests. In romantic tales, the hungry sex starved woman in the palace is also in conflict sameness. The way she is portrayed even when in act is also same. This sameness is the context of every portion. Even some portions in the beginning of Bachitar Natak also present the same context.

The poet is very fond of giving detail of every issue, he is writing about. Whether a male character, divine or devil, is involved, or a woman in action is involved, the names of

players are involved, the war scenes are involved, elements in staves are involved, he would provide a full detail to the reader. The interesting point is that here also even with sameness in detail, it does not bore the reader.

The mindset of the poet is also same in different situations in portray. The characters are either good or bad, the issues are either progressive or regressive, the civilization is declining, the divines are also defaulters, the morality must be upheld, the evil must be nipped in the bud, when all other options are closed taking up arms is a virtue. No power, other than God, is ever helping. Power lies in mind, in courage and neither in body, nor in family back ground. Such like issues are many on which poet's mind gets fixed. This, many times, helps in understanding the mind of the poet, makes the reading straight, and description mono-dimenional, the element of suspense and confusion is thus marginalized.

The poet in style is at his best, when he is describing the braveness of a warrior or beauty of a woman. The frequency of detailing the braveness is very common throughout Dasam Granth. For having a look at the style of such depiction, it is suggested to go through P. 50-51. Otherwise it seems to be poet's favourite subject and he details it after every few pages. The poet has a colourful style, when depicting the beauty of a woman. He uses the beauty of his art when portraying the beauty of goddess or the wives of divines. Then he makes use of this art when portraying the queens and princesses in palace and sometimes other woman in Upkhyan Charitar. At many places, particularly in Upkhyan Charitar, he exploits the conventional style of portraying beauty also. He is excellent in it. For example: at one place he describes how the liquid passing through her esophagus can be clearly seen by one looking at her neck. "When that beauty chews a betel, the liquid can be seen passing through her throat." (P. 1090) But over and above, in this context he has his own style. He describes beauty of a woman through the metaphor of her creation. For example :

Biskarma (The creator of art) created a woman,
who was treasure of superb beauty.

Whoever sees her, enjoys extreme happiness.

.....
Where there was their garden, she came there.

Seeing her beauty, divines and demons,
both started fighting with each other. (p. 980)

Her beauty was very shining.

As if Brahma (God) Himself has fashioned her with his own
hands.

In three worlds, no woman matches her.

All divines and demons speak this from their mind.

(p. 1133)

The beauty of poet's style is that even in describing the
bravery of warrior or beauty of a woman, the strain of sameness
seems current throughout.

The poet is very conscious about the problem of
communication. It seems as if the whole of Dasam Granth is
created to create different channels of communication with his
reader. His mind is set to accomplish such an idiom. It looks
as if it is his major concern in selecting characters, stories,
episodes, events, weapons, words. Everything in Dasam Granth
stands a witness to this kind of his proclivity. For this purpose,
he invents many measures and one of them is, of course, very
interesting. He Indianises the names of the foreign characters,
in order to make familiarity a substance.

Examples in this context are so many, a few of them are
quoted here. On P.1232, the king of Baghdad is Sain Naresh,
on 1060 the king of Ghazni is Gajan Dev, on p.1331, the queen
of Istanbul is Shingar Mati and so on.

Dasam Granth is a unique poetical creation, in terms of
the use of metres and metaphors in it. Of course, I am not
hundred percent sure, but as far as my information is concerned
the quality and quantity both are unmatchable. The metres and
metaphors used in large number, are an unusual treatise in this
respect. They are of high level in poetic value, intelligently

selected and excellently used. This makes the poetic merit of the work exceptional, particularly in the given scene of the contemporary poetry writing. Because this use is large in every respect, therefore it is difficult to select for quoting. Yet I will translate, one piece i.e. a song composed by the poet, to illustrate my point of view. The poet says :

To the dearest of my friend (God)
 Tell the condition of me, the faithful.
 (That) without you it is sickening to sleep in the quilt
 and living is like living in the house of snakes.
 The wine-pitcher is thorny, the wine-bowl is dagger,
 it is like bearing the butcher's chhopper.
 I prefer to sit on the straw-mat of my love
 than to live in the house (palace)
 of kheras (enemies of love)

(p. 71)

The use of metaphors, forming images, is exceptionally fine in this song.

In Dasam Granth, the poet has used a number of Ragas (musical patterns), like: Ramkali, Kalyan, Bilawal, Devgandhari and Kafi and Tilang. Forms of poetry are like:

Chaupai, Kabit, Swayye, Dohra, Pauri and popular forms are like Sad, Khyal, Bishan-Pad etc. As far as the variety and number of metres used by him is concerned the above stated list is very small. Of course, quality in any of the category, and variety and competence in the use of metaphors, creation of poetic images is really beyond imagination. Through these devices, the poet could fictionalize even the historical or mythical stories, events and characters, making it a very interesting creation. The poet here has proved his wit as a creator.

As for the choice of language is concerned, there is no variety. Except Var Bhagoti and the song translated above, the text of Dasam Granth is in Braj Bhasha or in Persian. These two experiments are in Punjabi. As is evident from the choice of the appropriate word and its placing in the context, the poet's grip over the language is remarkable. This language was the vehical

of contemporary Indian poetry. Except in South India, this language was the literary language of the large part of India. As a chance of history, this language became stereo-type in expression, mainly to satisfy the romantic urge of the kings and courteans. The poet of Dasam Granth gave a new sprite to this conventional use of language. He used it to revolutionise the sprite of the oppressed, to generate a new being in the down-trodden ones. This way the language used was same, being used for satisfying the perverted senses of the upper class, but now the strength of the expression and remodeling of the spirit was so eloquent, that even traditional idiom and fervour in it could serve a revolutionary purpose. In fact, when the reader passes through text he becomes so absorbed in the text, that the idea of used language is surpassed. It becomes an exceptional experiment in theme and language. The barriers of conventional use are broken; of the base and structure both.

There is an age-old tradition, particularly in drama or epic poetry that the poet engages a person, from myth, history or imagination to introduce the subject; to comment upon the passing narration, beauty, meaning and movement of the story and to pass value judgement, here or there, when required. He is a person called sutar-dhar (wring pullar) who helps the theme and story to produce impact in the progression of created piece of art. In fact, his main duty is to introduce the sequence in order to keep the audience/ reader aware and in suspense to get into next part of the performance. He continues to sustain the interest of the involved ones. In Dasam Granth the sutar-dhar is the minister in the court. He mainly tries to serve the interest of the king, by introducing the story and keeping him involved in the proceedings, but reader also gets a taste of it.

This volume is not text in transience. It is an excellent piece of art, rich in content, exemplary in impact. It is a pride possession of a reader, researcher in medieval Indian poetry, in this language. The scene of the entire given poetic art is reversed from regressive one to progressive one.

BACHITAR NATAK

Space for Players

The heading of this composition is “Now, writing a granth (book) Bachitar Natak” with the grace of God. Then there is a Dohra (a poetical design) :

“I salute Sri Kharg, with love from heart.

I pray : let me complete this granth,
please be helpful to me.”

Sub-heading is : In praise of Sri Kaal ji.

(p. 39)

Bachitar Natak means wonderful play; implying that this world is a stage for the created ones, particularly human beings, i.e. men and women. They are actors, playing the role assigned to them by Akaal (God), unfolding in time (Kaal) i.e. history. Further implying that some lucky ones are given good roles (divines in the present context) to play and some unlucky ones are given bad roles (devils in the present context) to play. This way actors are not self-sufficient, in whichever form or of whatever status they are. They are only actors, playing the given role now. The efficiency depends upon how the role is played. The gain, spiritual or temporal, the praise the elevation or devaluation is the product of this efficiency. Further, it is dependant upon the grace of Guru/God. Thus there are four components of this wonderful play : God, time, stage and actor. God is creator, time is duration /determined by God, (needed in the act) stage is situation and actor is obeying/playing one. Obviously stage and scenes are designed by God. I am not going to discuss the theme or form scene by scene, yet while passing through the composition,

this idea about the ideal is likely to come in the mind of a reader or an audience. The reader should note here that this text, technically speaking, is not a drama (Natak), but a biographical sketch of the poet. It is called drama to impart its philosophical component a common trait of Dasam Granth.

The story begins with saluting one (God) the creator of time and having Kharg in hand. The poet sets the stage, invites the created actors to play on the canvas of time. First there is a long list of the names, the attributes, the acts of bravery, mercy and compassion for His sons and daughters. The canvas of His beings, His names and His distribution is very wide, incomprehensible for the human mind and intelligence. If one has exalted and enriched wisdom, he can unfold and understand a little bit of glimpse about Him in the present composition. Next come the actors. A large, unlimited number, types and shades of actors are playing on this stage. They are extremely good, divines, at the same time extremely bad, devils. Their clash, represented by their mind-set and actions is a continuing process. In fact the caravan of civilization, in its fullest bloom, is the consequent of their clash. It is this clash, presented by divines and devils, is the life-line of civilization. The poet of Dasam Granth is particularly touched by this theme, happening throughout and is interested to touch the soul of his reader/ audience by depicting different scenes of such actions happening on the given stage. But one thing is clear that evil must end up in learning a lesson from its actions and virtue must stand on its own feet. The greed in virtuous draws them towards fall and ego in devils draws them toward final finish.

Kaal is the finish product of Akaal. It represents the energy in Akaal. No doubt, only and final authority is God, but He, by His authority operates through time. This way time surely is not synonym of God, but surely a symbol of God. Thus it represents God through its process. Every small or big, divine or devil, every event of bravery, of virtue, act of evil, no doubt, is the product of God but is controlled by time :

Many a times (Every thing) has perished, built and finished.
 Elevated, dumped, again perished and created.
 None could realise the process of time.
 It falls upon many, it happens with many. (p. 81)

This is how, praise of time (Kaal), its source of strength (God), its all encaging power, all embracing authority and all churning process is elaborately versified in the beginning of Bachitar Natak.

Next to it, the poet takes up the issue of his own clan. This he starts with the praise of God, like:

your (God's) praise is beyond every end, every limit.
 None could know your limit.
 you are divine of the divines king of the kings.
 you are kind to the oppressed, boon for the poor.

 your excellence befits only you.

None else can relate it. (p. 47)

Now the poet starts with the story which he intends to share with his readers, listeners. As is expected in the above given context, he begins the story while placing it in the process of time.

When in the beginning, time opted for expansion.
 world was created by Formless.
 Kaalsen (name) became first king
 He was uncomparably very powerful. (p. 47)

Then the story of kings and their successors, in time, starts. The poet claims that Raghu was the name of the elder of his clan. The rule of this clan passed through ages. This power in the process came down to Lov and Kush, thus:

Then the two sons of Sia (Sita) became kings,
 They were blessed with kingdom and throne. (p. 48)

The name of the one of their successors was Kalrai. He was forced by his brother to leave the country. Running away from his country, he reached the country named Sanoudh. There he married the daughter of a king. She gave birth to Sodhi

Rai, known as a descendant of Sanoudh dynasty.

Those sons and grandsons, who were born of him.

They, in all over the world, were called Sodhis. (p. 49)

They were comfortably ruling and expanding all through generations, but unfortunately, they fell apart and became each other's enemy. The poet comments:

Since ages, wealth and land are grounds for enmity.

All the world is surrounded and killed by these.

It is all the expansion of arrogance and malice.

The ego, the anger has won the whole world. (p. 49)

The struggle for power started between the families of two brothers: Lov and Kush. Series of battles between two families continued. Consequently, the descendants of Lov were all victors; when all of Kush were defeated. So, the later ones moved to Kashi. There they specialized, reading and explaining Vedas, so they became Bedis. After specializing Vedas, they came back to mother land. There they arranged the recitation of Vedas and thus they impressed the king. He, was so pleased that he handed over the kingdom to Bedi's and himself left for jungles. In return Bedis, when pleased with the gift of kingdom, showered a boon upon Loviz :

When I will come in Kal (dark age)

by the name of Nanak,

you will be blessed with heighest position

The world will worship you.

(p. 53)

Again the rulers were victim of conflicts. So they lost the kingdom. They were engaged in farming. With the passage of time, Nanak's time to take birth came :

In the family of those Bedis,

Nanak Rai took birth.

He granted happiness to all Sikhs,

and became helpful to them here and there.

He started this religion in Kal (dark age)

And he told the way of sainthood to all.

Those who step upon his path,

They are never torched by sins.
 Who and whoever do join his Panth
 God takes away their sins and sufferings.
 They are never torched by hunger and pain,
 And are saved from the net of death.
 Nanak appointed Angad as his form (Son)
 He (Angad) spread his (Nanak's) religion in the world
 Then Amar Dass was known as his (Angad's) name
 He enlightened the lamp from lamp.
 When the time to gift the same came.
 Then Ram Dass came to be called as Guru.
 This way, the earlier promise to gift was fulfilled.
 Amar Dass moved to the way to heaven.
 Angad came to be known as Sri Nanak.
 Amar Dass came to be realized as Angad.
 Ram Dass was known as Amar Dass
 The saints saw so, but idiots did not realise.
 Many perceived them different ones.
 Very few could find them as one.
 Whoever could know this, he achieved the perfection.
 Without understanding this, perfection is not achieved
 Ram Dass merged in God.
 He gave the Guruship to Arjun
 When Arjun marched towards other world (heaven)
 He appointed Hargobind.
 When Hargobind moved to the world of God.
 In his place, he got Hari Rai to sit.
 Har Kishan (next Guru) was his son.
 After him Teg Bahadar became (Guru)
 Master (Guru Teg Bahadar) became the saviour of sacred
 spot (Tilak) and sacred thread (for Hindus)
 He mastered a great event in History.
 He did this for his love for good (oppressed) people.
 He sacrificed his head, but did not feel to sigh.
 He was one who mastered this event for religion
 He submitted his head but did not compromise his conviction.
 The evil doers play trick in plays.
 But the men of God feel shy of these.

Breaking the pot (body) at Delhi
He (Guru Teg Bahadar) left for the city of God.
What Teg Bahadar could do, none else came to do.
When Teg Bahadar left, the world was dipped in sadness
There were cries and cries in the world
But hail and hail in the heaven. (p. 54)

Now Guru Gobind Singh comes to illustrate his own biographical sketch. He says, he was deeply meditating in the hills surrounded by seven tops. With the meditation and service he performed, God became very happy. He wanted me to go to the world, on earth. I was deeply involved in love at his feet, so I was reluctant to act on earth. Then God explained me the situation. From here, God speaks through the poet. He was not happy with the men He sent on earth for a specific job. In His view every one attempted to build his own image, in getting surrounded by the people, getting them to obey him instead of Master and thus trying to build his own empire in spiritual or physical world. There is a long list of the great persons, He sent, but the result was not encouraging. In this context, He ordered him to go on earth. God said to him:

I have given you the honour to be my son
and assigned you a duty to expand the religion. (p. 57)

Thus the theme of Bachitar Natak and in fact of Dasam Granth unfolds itself before the reader. In the words of poet :

God has sent me for the protection of religion.
I have come to the world for this purpose.
He said to me, where and wherever you place religion.
Defeat the devils, the jealous and hold them.
This is the assignment for me in life.
Know O! saints, in your mind. (p. 57)

After this the story of hypocrisy, the corruption and exploitation in religion, by those who claim to be defenders and propagators of higher values of life, is detailed. The irony of the fate is that they fully knew that such acts of omission are ultimately not only fruitless but disastrous for them. Such

characters suck the blood of mind and body and create hell for themselves and for others. The poet again and again tries to create an awareness about the futility of such erring acts, the product of the malicious mind. He says :

Who and who ever indulge in conflicts, in ego.
God remains away from them.

Then he explains :

God and His men (including women) are one.
Like the wave that springs out of water,
merges in the same.
There is no other thought. (p. 59)

After this the poet begins to relate the life story of his life, of the hero who takes birth in Patna, a city now in Bihar in India. He tells:

My father left for east.
He visited many places of pilgrimage.
Then he reached Tribani.
There he spent day in giving alms.
There I was revealed (for the world)
Thus I was born in the city named Patna. (p. 59)

When I became able to enter religion, action.
My father left for the city of God.

.....

Now the instrument of state (without borders)
was handed over to me.
Then as per my capacity,
I handled religion to function. (p. 60)

From Patna, Guru Gobind Singh shifted to Anandpur Sahib. There he had good time. He started giving discourses about religion, ethics, martial art and also hunting like tigers, lions etc in jungle. Then he left for Paonta. There he stayed for sometime, doing what he was doing at Anandpur Sahib. There was a king, named Fateh Shah, who came in conflict with Guru, without any reason. Now the story of treason and turbulation starts. It is a fact of history that elders (kings) of these hilly

states were rotting in jail in Gwalior. Guru Hargobind, the grand father of Guru Gobind Singh was also there in the same jail. He accepted his release with the condition that these kings should also be released. This condition was accepted, so they were released. The descendants of same rulers turned against Guru Gobind Singh to satisfy their hunger and ego. They collaborated with the rulers at Delhi. In fact, they were the cause of his troubles.

From here the beginning of the series of battles took place. First battle was imposed upon him here and it was fought and won at Bhangani, a place near Paonta. Then he came to Anandpur Sahib. There the battles took place at Nadaun, Hussaini etc and in all battles the Sikhs of Guru Gobind Singh were victors.

As a result of these battles, the poet comes to the conclusion that only two houses did matter for the country. The two houses, throughout their parallel history, were in love and hate relationship with each other. These two houses were:

Babe Ke (house of Guru Nanak)
and Babar Ke (house of Mughals) both,
are created by God himself.

First one be known as ruler in religion.
Second one be understood as ruler in the world. (p. 71)

This relationship in between the two houses reaches the time of Guru Gobind Singh and Aurangzeb. The external reality by now had changed drastically. Babar Ke had become dogmatic, wanting India to be a mono-religious country. Babe Ke believed in multi-religious i.e. plural society. So, they wanted to accommodate the currents of future society, which must, in the process, become a pluralistic one. History has to move ahead, it cannot be turned back. Therefore the dream of Babar Ke was unrealistic. They tried to realise their dream by force, committing atrocities, cruelty and gruesome acts. They tried to hit the dignity of their subjects particularly Hindus. Babe Ke were committed to stand by oppressed ones, to struggle for

protecting individual freedom and sovereignty and to maintain religious purity and cultural harmony. Two houses were drastically opposing the agenda and will to implement it. One had the political power to rule over the subjects and the other had spiritual power to rule in the hearts of people. One wanted to have a close ending society whereas other wanted to have an open ending society. So, the clash was imminent. It happened, and happened leading to clashes, battles, killings, fueling blood and finishing with cultural decencies.

So, there is a long list of battles, which happened between the representatives of two houses. In the battles mentioned in Dasam Granth, Guru Gobind Singh, representing the house of Babe Ke, won all the battles. Truth always has a fair chance for combating the evil. In fact, Bachitar Natak, and then Dasam Granth is the story of struggle of forces between for evil and against evil.

In the ending part of Bachitar Natak, the poet reveals his person, his programme and his source. He says:

As and when God blessed awareness to my mind.
 Then and there, I wrote and related books.
 First, the way I saw true age
 Then, first I told about the charitar (character) of divines.
 First I composed the charitar (character) of Chandi.
 Everything, from head to foot, I spoke to relate in sequence.
 Then, firstly, I related a small story (of Bachitar Natak)
 Now, again I want to versify her praise. (p. 73)

After this, poet ventures to write Chandi charitar.

This way Bachitar Natak is a brief bio-graphical sketch of Guru Gobind Singh. Of course, it starts from his previous birth, but ends up some where in between his career. Reasons of not completing it are obvious.

As stated above, Bachitar Natak, in fact unfolds the entirety of theme of Dasam Granth. It tries to resolve the riddle of previous birth, the interaction of myth and history, the utility and futility of rightly directed mind and wrongly fixed mind,

inter-placing of friends and foes, love hate relationship between nations, dynasties and darlings. It reveals intensity of love between God and Guru, Guru and his Sikhs, sacrifice and situations of strife between good and bad. This way it teaches to free our mind, not body. It also demands the sense of understanding and appreciation from the reader.

In fact Bachitar Natak (A wonderful play) is an auto-biographical sketch of the poet, but its continuity does not end with this composition. The name Bachitar Natak travels through many compositions, like Bachitar Natak, Chaubis Avtar, Chandi Charitar. Excepting Upkhyan Charitar, it occurs in the narratives under different names. At one place (p. 85) Chandi Charitar and Bachitar Natak figure together in the same line.

This way Bachitar Natak is not one composition. It turns out to include a series of compositions. This aspect makes the Bachitar Natak, philosophically a rich source.

THE URGE IN UPKHYAN CHARITAR

Heading given by poet is 'Charitar Upkhyan' which simply means stories of (different) characters. In slang (of Panjabi Language) charitar is used for trick, tact, cleverness, but its extended meaning becomes a foul played by wicked, particularly a woman on moral grounds. In order to achieve favourable results out of a situation, he or she plays a trick or foul with the other party, definitely in greed or on loose moral ground. The whole volume of Upkhyan Charitar is full of stories with almost such an intention as slipping into moral transgression. Charitar meaning story of the character, thus becomes story (Stories) of the characters who play foul for personal pleasure or for vested interest by the means, mostly immoral ones.

Thus charitar (character) in the present text means trick, tact, wickedness, cleverness, foul play, but prominently all these become an instrument employed by the character concerned. It is so because no doubt, even chhal (trick) bhed (mystery) bidh (device) etc are also used in place of charitar. At one place chhal and charitar are used together (P. 1136), yet these are part of the whole created scheme to make the charitar (moral transgression) a success. Thus this part of the Dasam Granth is primarily to present the moral depredation of the given society.

The canvas of the time, place and also of characters in Dasam Granth is very wide. Time, during which the characters play their role, starts from mythical period to the period of its creation. The characters are driven from almost all racial and religious groups. They are from different lands, countries, even

from across the areas, rivers, mountains, hills, deserts etc. Naturally the lot is not selected from one group of people. But the wonder is that the underlying thread of themes, is same in all the stories of this text, excepting the first story and to some extent the last one also. Another wonder is that though the characters are drawn from different lands, countries, even civilizations, yet their presented formal image is almost same. So much so that their names, their behaviour, their methods to approach the central theme are almost same. Thus it seems, as if the large variety in every aspect is artistically brought to a kind of unity that gives the instant reality, an intact picture. From the artistic point of view, it is a very difficult achievement, but poet could achieve it with natural ease and clarity in his perceptions.

If the characters and places in this text are drawn from different lands, then naturally the stories involving them must also be different from each other. Thus, this text contains 405 stories, presenting different people as heroes, heroines and supporting characters. Though the large number of stories resemble each other in theme and most prominently in style, yet there is a variety in the nature and in the message of the story. Most of the stories are of the people from ruling class which means kings, queens, their sons and daughters, their relatives or from rich trading class with their sons and daughters. Of course, there are some stories of the people from middle class or poor class also. They are farmers, labourers, artisans etc. Not surprising but strange rather wonderful is the perception of the poet according to which almost all characters from ruling class or from the rich trading class are morally wretch. The characters from ruling and trading class are immoral, selfish, deadly psychic thus devil in dealing. They, for personal pleasure particularly in sex related relations, sometimes with very close relations, like husband, wife, mother, father, brother, sister, son, daughter, his/her love, can do anything. On the whole, they according to poet, are the most unproductive

part of a social setup. Though, they have the means to utilize for the well being of their social groups, people of the area, yet their attitude and behavior is most de-humanized. They have nothing, even time, to spare and spend for the people. Their self and that too in a very wicked form is their priority.

In the beginning of the many stories, the female in heat persuades, almost seduces, a male to share bed with her. In the end of almost every story, the male character, particularly husband is convinced by wife that she is innocent and pure and husband accepts this crookedness favouring the sustenance of relationship, they are tied in. Thus in all stories, the poet reminds his reader that this kind of mind-set or intention and action is grossly immoral, totally blind and destructive. Therefore, the reader must learn from this text and keep his or her life safe even while living in such a dirt of mud, the civilization is heading towards. The 'lotus' must keep this narration, offered by poet, in mind in order to rise above the mud for a 'pure' growth.

This unappreciable well-beings, in the situation, are in most of the stories, but not in all stories. There are stories about common people also. Most of the characters in such stories are not like the characters in above mentioned category of stories. People herein are mostly productive. They are brave, struggling and involving in human affairs. For example, even women are fighting for their dear ones, sometimes fighting in battles, inviting danger to their very life. Thus the life-style i.e. charitar of the above mentioned two categories of characters are clearly demarcated. One only for personal pleasures, other very often for some cause, self-sacrificing one.

The poet has drawn clear lines between the male and female characters; though there is no hard and fast line. The male ones are also corrupt in their behavior, but female ones are just and just corrupt and that two in their sex behavior. At most of the places, women indulge in immoral act extremely, with retarded mind, in sex with other men. Not only queens,

their daughters, friends, sometimes even their servants are unhesitant in moral transgression. The life of the rich, rulers and traders is depicted as sex mongers. The women of this class are more sex starved. They invite the male, sometimes blackmail him to agree to have sex with her. They are so obsessed with sex that they seem to have become psychic, mentally sick persons. So much so, that they do not care for the moral or immoral aspect of their actions. Their life has no other meaning, it is limited to only indulgence in sex. Thus they are non-creative, non-productive and shamelessly animal like instinct oriented beings. Therefore they are animals in human-frame. The wonder, of course of their depiction, is that they are almost always a success in getting the male to agree to their proposition; they get over him by persuasion, by threat, by his greed, by force and by scheming. All this they do, with their thrust of character in action whether with fair or unfair means.

Another wonder of the situation in this text is that in its stories, not in all, but almost in all, the men are presented as idiots, easily agreeable to the argument of their women, though it is always fraudulent, hiding infidelity and falsely proving faithful and obedient to their husbands. This aspect of the man woman relationship is all pervasive here. Then every woman is gifted with wisdom, unparallel beauty and capacity to befool man, may be father, husband, son or any related one. All women are almost winner in every situation may be playing cards, fighting in battle or playing political game. Even in matters of spiritual experience or debate she is excellent. But her role in the end of the story is deadly devilish. The poet has explanations for this aspect of her character also. First : all men and women i.e. all created world is materially and substantively same, but functionally different. God, the creator has divided the created ones in two types, opposite to each, and has assigned them different roles. Second: because, as stated above, male by nature is polygamous. So, presenting him as sex starved one, would not have created a 'story', a sense of surprise or

wonder. For the success in narrative writing, the writer normally creates two parallels, strongly and visibly opposed to each other in thought in action. Men are also party to this nefarious game, but largely they are dominated by women. So, they are comparably less responsible for the unbehoving initiative. The woman or queen crosses all limits of social norms.

This precisely is the argument of those who believe that depiction of such scenes in this text cannot flow from the pen of Guru Gobind Singh. He cannot come down to compose such obscene, immoral and naked sexual scenes in order to communicate to his reader.

The fact of the matter is that this text contains much more than this. Alongwith this description of sexually starved women in palace, he frequently refers to their allied questionable behavior. They use almost every kind of available intoxicant like alcohol, opium, charas and other narcotics. Using intoxicants, eating betel leaves sometimes smoking and speaking naked is their life-style. It seems as if they think about sex, eat sex, drink sex, sleep with sex in mind and live by sex. Since they are rulers or rich traders, they have no economic problem, no compulsion to earn for living and no pressure of time. They are always free for indulgence, for hatching conspiracies, for murdering, for infidelity, for moral violations of all types. They are mentally sick and dead for all practical purposes and live in inferno even while in human frame.

Keeping such like stories with the description of living hell on earth, the disagreeing ones insist that this text cannot be composed by Guru. As stated above, this is not the only argument advanced by them to prove their point, but no doubt, this is the major one.

In order to discuss this stand of the critics or to know the truth in the argument of the opponents, we have to proceed little further. While working on a piece of book of poetry or for that matter any other piece of art, one point must be kept in

mind. That the poet or artist is intelligent enough or gifted with the sixth sense to distant himself from the good or had behavior of his created characters. In fact, this is the measurement of the grandeur in success of a piece of art. The poetry, if it is poetry, is always the product of the inner depth of mind, the intuition and also the exactness of information, gathered from external reality and crossed through the internal strength of the creator. It may not be equal in degree on both these accounts, it may vary in the depth of understanding or receiving the essence of situation. This means, it is not necessary that artist should physically experience the situation or the touch of a person, or even being of the portraited one in the piece of his created piece of art i.e. literature. Repeating the example, if a painter, poet or novelist depicts the life or any aspect of the life of a blind man or his/her experience of reality, he does not need to be physically blind, to lose his eye sight to experience blindness and then depict his life, or some event or experience or situation. Therefore whenever discussing and passing judgment, on any piece of art, especially of poetry, this point is expected to be kept in mind. The poet is a poet and not an actor.

This depiction of the decayed, demeaned society, as stated above, is a passing reference to the process of world civilization. This is not the first time that the civilization is completely paralysed. Such events do take place in the unending process of time (Kaal). Civilization is full of such events, coupled with assaults, murders, killings, through conspiracies, battles, wars and now-a-days through under world activities. The tragedy of to-day's dehumanisation resulting into alround destruction, the loss of morality, life, is that the enemy is not even seen. But the fact of the matter is that no nation, group or person has ever gained anything by submitting to such a black course of history. There may be some temporary gain, of victory, of wealth, in the form of trade/business or in the indulgence for instinctive pleasure. Then what? It is not a question that such accumulation does not accompany beyond life. The question is :

does it give life to such a person or through him to others. This is the way through which civilization gets cursed and in the process produces a cursed person, always self-seeker, mentally distarded, ethically crippled, a burdon on self and society. This is the kind of civilization depicted in this text in Dasam Granth.

In this way, Dasam Granth details the features of the inherited society in which the protectors have become eaters, the leaders, political (kings and queens etc) or religious (priests) have become self-seekers and common people are victim of blood-suckers.

As stated above, in this text, wife is getting killed husband, husband is killing wife, mother is getting killed son, sister is getting killed brother, daughter is getting killed mother/father, servant is killing master, friend is killing friend and so on. No relation is spared when sex, money, power, pleasure, are in question.

In this context, what is unique in Dasam Granth is the complete picture of the given civilization. Unlike Guru Granth Sahib, wherein story of Akaal (immortal:God) is related, here in Dasam Granth, the story of Kaal (time) is recorded. What has happened, what is happening and what will happen is the game of time and this is detailed in Dasam Granth. Only the poet of Dasam Granth could see and fore-see this kind of civilization : the disastrous, the blinded, totally broken hearts and minds which are at work to annihilate the humanity. This is exactly, what is happening in to-days civilization, all over the world, as well.

The interesting phenomenon is that all over the world, the wise, the intelligent persons are acknowledging this disastrous situation. They are expressively worried also. They want to work for changing the order, for saving the human. They are prepared to sacrifice also. But, in spite of everything, wisdom, will, wealth, they are helpless spectators. They know that disaster is engulfing the total humanity, yet they are unable to change its course. The collapsing civilization with strong

currents is yet proceeding, going ahead, eating the vitals of every person. The heroes, religious and political, captivated by such tendencies, have fallen prey to doom, have vanished like a bulb of ice.

This is exactly about what the poet of Dasam Granth is concerned. The beauty of the master mind is that even while undergoing currents of this situation, a very difficult, hard and treacherous path, to walk, yet he walked on it with courage, pride and passion for the aim he targeted in Dasam Granth. It is the product of a mind, seeing through passing currents, through today and to-morrow.

Now, it seems, the poet is interested in creating a lotus out the mud, spreading all around, deep, dirty, detesting. For this objective in mind, he has to sense the given reality, to let others, the group of persons he wanted to groom like a lotus, pure, beautiful, dauntless, determined to grow alive and decide to act in accordance with their strength awakened from within, learn. For creating such a lotus through the voice of poetry, the poet has to depict the nature and extent of spreading of mud for the education and awakening of his reader. This is the compulsion of the historical situation, through which poet has to pass and prepare his reader to accompany him.

In order to let the reader know his mind, he sets himself upon another course also. Time and again he reveals his mind to his reader. In the process he depicts the given reality, but like master mind distants himself from it. The reason is very simple. He wants his reader to know the given factual position, so that he can also decide or awaken to distant himself from such like imperishing reality.

This distance, between himself and the given reality, he maintains and projects through many devices.

First of all, the poet, revealed through his poetry, is strongly theist. He believes that whatever is happening or can happen, it is right as per the scheme and Will of God. If any preceptor finds that the given reality, in terms of social,

religious or political context, is not conducive for the meaningful growth of an individual or a society, he has to invoke the grace of God. This is exactly what the poet of Dasam Granth believes and does. Throughout the text of Dasam Granth he repeatedly writes that only God, in any and every context, is the final authority, the doer, planner and determinant of each movement or each act. Right in the beginning of Dasam Granth i.e. in the beginning of Jaap Sahib, he makes his belief abundantly clear. He defines God, his authority over and above everything, every being, however high, he/she may be. Every created form is designed by him, created by him, maintained and sustained by him, nourished and denourished by him. Not even a leaf can whirl, a matter can vibrate unless He wills so. Same is in the realm of art. Throughout Dasam Granth again and again he writes that whatever he is writing it is under the command of God. Its successful completion also is possible if He is gracious enough. Even in Upkhyan Charitar, on Page 1388, while reaching at the end of the text, he declares:

When God became kind
Then and there I completed this granth (book)

The poet is very clear about what he is doing and what he is saying. Another device, he uses to prove his distance from the material used in this text is that he says, "Which and whoever the characters I have gathered from tradition (old books), now I wish to relate the one and same. The way I am granted wisdom, same way, I have written and now relating in this Granth". (P.73) Alongwith declaring his source, the poet is affirming that even this he could do due to the wisdom granted by God.

Next, he has created a poetic character i.e. the minister in the court of king. In the realm of literature, particularly in drama and poetry, this device is well established and widely used. Many a times, a poet speaks through a created character, to let the narration look truthful, to make interesting for the reader and to create sense of objectivity between poet and

material in his written verses. Now, the minister in court, relates these stories to his master, the king in the court. The stories are about good, bad, innocent, clever, characters. Mostly central character in a story is immoral one. There are a few stories with good and positive characters also. Mostly, not all, stories are woven around the women character and most of them are not of good moral base. The minister in court is relating, some old, some new stories to the king to amuse him, to let him know the reality of life, enjoying the palace comforts, and of those who battle for dignity etc. The poet, through this device has kept himself at the back of the story. No doubt, the story is the product of poet's mind, imagination, his artistic craft, yet is being told by the minister in court. This is matter of poetic paradigm of Dasam granth.

The main emphasis of the poet is on the description of immoral, sexually starved women in the palace. The poet by depicting such women is getting into a very deep sense of civilization. He believes that man is by nature polygamous, but woman is monogamous. Keeping this fact in mind what to talk of 18th century parents, even to-day, teach and expect their daughters to be morally sound, shy by nature and soft-spoken by tongue. This is very dominant trend in middle class. Once this behavior is broken, it creates hell in the minds of people around. The poet here, therefore creates or selects female characters, even when drawn from existing source, which belong to palace. There are queens, their daughters, their servants, their friends, who break this behavior of expected morality about sexual relations in extremely undaunted manner. The poet, through minister in court, is relating such like stories to the king or the reader at large. No doubt the poet dislikes such a shameful transgression of social norms, yet he is not against woman. On the other hand, he showers praise on the role of a woman, a queen, he says:

Great is this religion (action) of queen.
Who embraced sufferings for this of her action.

For protecting her modesty, she sacrificed her life
She died by burning herself without crying. (p. 1214)

This like praise for women, as a being, as a species is unbound. He again and again takes up this issue, philosophically, psychologically and socially. Sometimes the planning, the device and very act to satisfy her urge for sex with a particular person is so naked so transgressing, so sullying that a reader, not everyone and always, becomes a critic of the poet. Exactly this has happened with Dasam Granth, particularly with this text. But the poet, through his carrier, the minister, himself is very critical of this behaviour. At no place he praises or at least accepts this kind of behaviour. This aversion of the poet is very frequent, and thus, just for example, he would write :

Such a love had developed in between the two,
as if they have left behind the whole sense of shame,
(p. 1040)

Such shameless characters, according to poet, are likely to be punished here and hereafter. Referring to an act of immoral transgression, he writes:

That foolish one fell in love making with a Jaatni (Jat woman)
greatly foolish does not know anything.
He, with an enlarged belly is descendant of an animal
God has put him in the life of an ass. (p. 1174)

If someone involves with the wife of another,
He is beaten with shoes here
and is thrown in hell hereafter. (p. 1078)

Poet's disgust with such like characters and their immoral behavior is obvious and clear. He is very critical of these animal like tendencies in society, particularly in the life of those living in palaces, the expected leaders of masses.

Not only this, the poet is very critical and uncompromising with the women, queens who adict themselves to all kind of intoxicants for promoting their sexual desire and pleasure. They unhesitatingly take alcohol, opium, charas and other intoxicating drugs, and offer, sometimes compel, their paramours to accept

them. The poet does not hide his anger against their behaviour. The height of such like tendency is in the portrait of a person on whose refusal to co-habit with other woman on moral ground, she argues her case in the manner :

Krishan romantically used to dance with female friends.
yet he became worshippable for the world,
He used to have sex with Radhika,
yet he was never placed in hell. (p. 839).

Now, I come to the crux of the whole issue. The poet definitely wants to create a new man, upholder of human dignity, a lotus in the alround spreading mud. This is his mission in life. The text of Dasam Granth, in fact, is dedicated to this aim. Therefore at many places and particularly on page 842-844, the issue of public person never to cross the barrier of public morality is depicted .

Since this issue is central issue of 'Upkhyan Charitar' let the reader read or listen possibly the clearest advice of the poet. In the quotation above from page-1078, his mind very clearly speaks to his reader, the aimed 'pure' one. He takes up this issue at many places in the text. Just for example, he writes:

The day, I attained consciousness,
my Gur (Guru)gave me, words (of advice).
O ! son make a commitment with yourself,
and live by it till you live in body.
That everyday increase your love with your own wife
and never to share bed of other woman,
even by mistake, in dream. (p. 842)

Again he says,

Never, even by mistake, put your feet,
in the decorated bed of other women.
Never be in love with her,
and (never) enter into sexual alliance with her. (p. 1183)

There cannot be a more unambiguous and unassuming word from a poet, much less from a poet who is interested in creating a pure man, and thus through him a new nation, a new

civilization. His own mind, his word is beyond any doubt, particularly when his objective is clearly defined. In this text, he lays bare, his mission of life, of creating material in the form of 'pure', of visualizing a new future, a new civilization for humanity. For understanding this urge of the poet, the reader has to keep in mind the given reality with new, unmixed and unusual perspective. The reader, while reading, has to keep in mind that sometimes changing of perceptions become historical compulsion. This happens with the growth of new nations too.

CHARITAR

Character in Variance

Leaving aside a small portion of Dasam Granth, word charitar is used repeatedly and widely in this text. Then there is a portion, the heading of which is Upkhyan Charitar. It starts from P. 809.

The literal meaning of the charitar is character, but in Panjabi language and culture it has come to mean a pretentious character, then a character acting in evil intention. In Dasam Granth this word is used in these meaning and also expands in different contexts. In such cases, it is fraud, trick, tact, scheme, device, mystery, behaviour, story, smartness, cleverness, bad character and above all infidelity. This chapter contains 405 stories. It begins with the praise of God, relating his power to create, control thus manage. The ending part is chaupai. Which is part of the Sikh prayer. Both components are very significant. In literary traditions, first one is called, Mangal Sutar or ManglaCharan (Invocatory verses), which means the verses dedicated to the deity, in form or beyond form. The poet praises his deity and requests for wisdom to be able to complete the proposed work (Upkhyan Charitar), in the present context, in desired form with success. As stated above the last portion is chaupai which forms the part of Sikh prayer. After the prayer, the poet offers a sense of gratitude to deity for granting the sense that helped in the successful completion of this work. He says :

When God became generous
Then and thus I completed this text.

He (reader) will be blessed with desired fruits,
No sorrow will touch him.

(p. 1388)

Its importance is:

If a dumb listens it,
he will be granted power to speak.
If a foolish one listens with attention,
he will be blessed with wisdom.
The sorrow, the pain, the fear
will not stay near that man,
who, in full concentration
reads chaupai, may be for once.

(p. 1388)

This is normally understood, or concluded that charitar in Dasam Granth is used for the act of bad or infidel woman. This is not wrong. But the use is not limited to this context only. Its context, on the other hand, is very wide. Its scope is expanded, by using it for different persons in different shades. The composition begins with the words that victory belongs to Vaheguru (God).

I Salute to Sri Bhagoti (God).

Now, upkhyan (stories) of the charitars is written.

Now the story of God in different forms (high and low, good and bad, angles and demons, all kinds of actions, all kinds of behaviour) is narrated. The canvas is very wide, but, on the whole, player in every actor, action, form, colour etc is God (addressed as Tuhi). It is in His charitar (nature) and is by His grace (Twe Parsad) that the life in any form is moving ahead endlessly.

It is a traditional theme of the poet, that he begins with invocatory verses and ends up in praise through thanks giving expression.

In simple meaning, charitar in Dasam Granth is story. There are stories about kings and their ladies like queens, daughters, servants and of Avatars and their ladies like Sita, Radha, Rukmani, etc. Divines and demons in large number, accompanied by their ladies, saints, hermits, fighters (male and

female) heroes and heroines also figure in it. The poet opines about their fate :

To some He gets dry,
and to some He fills.
to some He kills,
and to some He protects.
To some He lessens,
and to some He increases.
The merciful shows this charitar.

(p. 908)

Then there are stories in large number, about male and female, deities drawn from myth of different sects, but mostly from Hindus; like Chandi, Durga etc. There are stories about common people like traders, farmers and their woman-folk, about artisans like weaver, cobbler etc, about thieves, addicts, imposters etc. The male and female characters in folk-literature of Panjabi Kissas (story telling) have also found place in this text. The kings and ladies drawn from ancient and medieval history are also part of it. On the whole it seems as if no section of population has remained outside of it.

Even then the dominant section of characters in this text is of palace ladies. They are portrayed as sex starved mongers, prepared to pay or get any price to satisfy their hunger for sex. They are corrupt, conspirators, wretched, infidels, killers and selfish beyond limit. They can kill husband, paramour, brother, son for serving their interests. On the whole, they represent the, irreparably decadent civilization. The bulk of the stories are about these ladies : queens, mothers and their daughters.

This way there are actors and their charitar. The canvas of this portrayal is very wide. Alongwith it, the word charitar gets a very wide range of meaning.

The poet, to begin with, says :

King of the world learns,
many charitrs from ladies.
And this art He employs also.

(p. 1102)

When the reader goes through the charitar of goddesses

Chandi, Durga or Kaal etc, the charitar in the story signifies the art of war, the manoeuverability in the war and management of the events and enemy in the war. They play charitar, but in this context. For example the poet writes:

When Devi (goddess) this way killed Dhomarsen.
The army of demons became frightened.
and cried and cried.

(p. 83)

To this event, in total, the poet names Chandi Charitar when Chandi wins every enemy with her braveness and manoeuverability in battle, he says :

First I wrote the charitar of Chandi
I spoke for other's to listen its detail
from foot to head (beginning to end).
Firstly I have spoken (written) in brief.
Now I want to re-write her praise.

(p. 73)

The phrase Chandi-charitar is repeatedly used by the poet, in the story, in the beginning of the story and at the end of the story.

In the imagination of the poet of Dasam Granth, now it is Lord Krishan who plays charitar for winning the hand of Rukmani. A battle between the brother of Rukmani and Krishan took place. Krishan captured him. Fearing his death, Rukmani, the sister intervened to save him. Krishan, on her intervention did not kill her brother, but in return procured her in marriage. The poet says :

The chandels of chanderah went back,
losing their woman from their hand (losing her).
With this charitar, the king of yadavs, (Krishan)
got the body of Rukmani in marriage.

(p. 1275)

Killing kings, Narakasur, king of Guwahati, would collect their women and bring them in his home for his pleasure. One of the ladies, wrote a letter to Lord Krishan to save them. He reached there. The battle took place. In the battle :

Killing Narakasur, Krishan got the women liberated.
With this charitar, for the body of women,

He got the (captivated) kings free.
 Killing Narakasur, he married all women.
 Krishan married sixteen hundred women
 He enjoyed them in different ways. (p. 1099)

Again:

There, for seeing the charitar of Syam (Krishan)
 sage Nard came to that place. (p. 545)

Again the poet says:

As many were the wives of Sri Jadbir (Krishan)
 he gave ten sons to each.
 And he gave one daughter to every one.
 Thus he enhanced the pleasure in their heart.
 (He was) wearing yellow coloured silken cloth on body.
 Everyone was praising this beauty of Kahn's (Krishan) being.
 For showing this wonder.
 He descended on earth and performed this charitar.

The poet of Dasam Granth, repeatedly uses word charitar to convey the magical power of Krishan for winning the enemy in battle and women in heart.

Also poet says :

As and as, I got awareness about human mind,
 speaking then and there, I wrote this granth (book).
 First I understood the way
 The satjug (true age) has passed.
 Firstly, I spoke (wrote) about
 the charitar of Devs (divines of that age) (p. 73)

He is referring to the charitars, played by different divines. This means the role of divines is termed as charitar. Because the number of divines, portrayed in this Granth is large, so are their charitars. The theme, for a reader to understand is that actions of devas (divines) were also their charitars. It seems according to poet, the marvels shown by them, in different situations, of their life, are termed so.

Upkhyan means story. The story of many charitars. These are from myth, from history and are actors from different

regions, religions, race, sex, political, social and economic status and on the whole life-styles. In view of their moral status, they are good and bad men and women almost from all sections. But commonly understood meaning of the charitar is cunning, immoral and infidel and thus are related to women in public opinion. This perception that this chapter is about charitars of women only is not provable. There are charitars of men and women, of course, number about women is larger. This fact is indicated by the poet also.

In the end of every charitar, the poet indicates whether it was of men or women. It is also a reasonable conclusion that in a chapter about woman, there are bad men also and vice-versa. Therefore it cannot be argued, that only women are bad. Interestingly one of the stories is about the charitar of man and woman both. The poet, in the end of the story indicates:

This is a great story about the charitar
of a trya (woman) and purakh (man). (p. 833)

Whether it is about woman, man or both, in fact all are about both. The charitars from both sexes are good and bad. There are stories about very creative and productive role of women. For example, P.1214,1036,1037-38,1046,1047-48,996,998-99,1031,1285-86-87 and many more are simply positive charitars, absolutely not in bad sense. In many stories poet does not use the word charitar or its synonym, though in the end he indicates that it was a charitar. So much so, in one of the stories, he praises the charitar of a woman, in the words :

Great and great is this queen in her duty,
who acted so even while suffering her action.
She sacrificed her life, for honour,
she died in fire, yet did not cry. (p. 1214)

This theme is also frequent in this text. It does not end up here. But, at the same time, there are a good number of stories which portray the women in wretchedness. In order to prove that the life of the rich, particularly of ruling class, is sex

starved, thus indulging in sex, extra-marital, immoral means, had become their only obsession in life. Their total energy is spent or wasted only in sex and thus they have become non-creative, non-productive beings for the society. Their mind in luxuries, is shamelessly animal like instinct-oriented. For example in story no: 387, on page 440-41, it is related that daughter kills mother (queen) and father (king) both and occupies the throne which later on she transfers to her paramour. This depiction has no match in terms of many similar stories. Sometimes, almost all the times, the depiction of the sex act is in detail mostly in content and words both. It looks obscene, uncivilized, worth hate. But the problem with the poet is that given reality of the life in palace, in wealth is of a totally decadent and declined culture. It was a subverted civilization, up to the extent that mother was sleeping with son, sister with brother, father with daughter and that too by playing foul with each other. On the religious front, the situation was still worse. Worshipping of stones, idols and performing, rituals was frequent. Leaders like yogis, priests, sanyasis, kazis were taking advantage of the morally dead ruling class and helpless non-daring timid and poor subjects of the blood suckers.

Now the problem with the poet is that he is not prepared to be silent on-looker helplessly watching the de-based morality of the ruling class and deprived under-privileged suffering poor. The most ancient and surviving civilization had drenched into mud. The character of those who were supposed to be the torch-bearers of this civilization, in religious and political areas, was completely perverted one. They were drown in the ocean of filth, were self-centered, luxurious, addict and inhuman with no involvement in the under-privileged ones or on the whole, welfare of society.

In such a situation, it becomes obligatory for those who are really committed to the cause of suffering subjects. The poet of Dasam Granth seems to be unequivocally perceptive about this situation of the big ones and undated members of society.

Once he was committed, he had to portray it in his poetry, the creation from his heart and source of emulation for them. If he was clear in perception and honest for cause, he had to depict the given social reality, its cultural and political ramifications, its likely impact upon the behavior of the coming generations. It was his mission to create awareness among the masses, to prepare them for sacrifice and to over-take the civilization reaching at dead-end. It seems that the poet is seriously concerned about the psychic formation of the new emerging nation. That it must know about the given reality in total, must respond to the challenges ahead and must succeed in achieving its goal of providing clean and creative society to the people in peril. The idea was to totally revolutionise its content and form both.

If any poet, painter, novelist, dramatist, on the whole an artist in any area, wants to lay-bare such a civilization, how would he attempt. He has to penetrate deeply, understand the invisible lying in visible and then to portray it in the way most appropriate. If the situation is dirty, how the depiction can be clear hence ideal, in which way it can be presented to be untainted. An ugly situation has to be painted in the ugliest form. After all the ugliness has to be communicated, to wrap the reader's mind in the given ulcerous climate. I think the poet of Dasam Granth deserves appreciation that he could beautify the ugly in existence and thus could involve reader's mind in the process of its refashioning. The poet in this context is genuinely master of meaning, music, words, sounds that he could create the impression that he wanted.

The major objection of some critic's is that it is highly obscene, opiate, hence objectionable in theme and style both. But the problem is that if the material is ugly, then the style, particularly, vocabulary selected and employed to depict the theme has to be ugly. Secondly obscenity is the condition of mind, whether of the poet, reader or both. In the present context, it is the resolve of the reader's mind.

The problem is that the given reality has provided this theme. If one is honest in treating it, he has to be little more emphatic, otherwise the desired impact would not be achieved, the attempt would not succeed and the artist would prove unworthy. If the thrust in narration has to be enough for thrill, it has to be enough for throb also. The poet of Dasam Granth, in this context, is a success and he deserves a serious and skilled response to understand and appreciate his poetic sensibility. It is definitely not simple and routine subject, not easy to handle it and not free from blemish when in narration.

The dried and decrual source of human relations had to be made generative thus resourceful one. Therefore, the poet had to pass through the process of abrogation, pull it out from the given abysm and put it on the path to progress. He has presented it excellently. The general perception of poet's sensibility cannot be made a measurement here, simply because reader's response is resisting one.

Now, I come to the use of synonyms. It is a wonderful experiment. The multi-dimensional meanings of the word charitar are expressed through some other words, which provide additional colour to the style.

The poet uses the word chhal which means trick or deception. He writes:

Raj did it through chhal (trick)

none could know the secret.

(p. 1306)

Interestingly words chhal and charitar are used in the same couple also. He says:

With this charitar, the woman killed him.

She saved her home with chhal.

(p. 1079)

This way, charitar and chhal, here are serving the same interest. Charitar in Dasam Granth is also used in positive sense i.e character or behaviour but in common sense it is used as understood in meaning like trick or deception. Therefore, they are synonyms.

Another synonym, used by the poet is Bidh (device) or Bidhon (divices). He says:

She killed many enemies with many Bidhon (devices)
(p. 1185)

Another synonym is Bhed (mystery). Here it is used in deeper meaning of Charitar. The poet says:

The foolish did not understand
The act in mystery (Bhed) (pp. 1216-17)

Wherever the charitars of divines, goddesses, meditators are described, normally their charitar means their praise. Here it is, almost everywhere, in positive sense.

Radhika also plays a charitar with Har (Krishan). Charitar in this context means emotinal involvement or at the most a tact. The poet says :

In Bindaban was the daughter of Brikhbhan
Radhika was her name
she did charitar with Har (Krishan)
she would see dreams during the day

.....

For procuring a meeting, she procured a friend,
who was through and through intelligent.
She said O! friend with any chhal (tact)
I should win a friend in Kahn (Krishan). (p. 824)

After detailing this variation, I am reverting back to the earlier theme.

So, the poet of Dasam Granth could not escape the detest in some minds. The given reason is not that way disposable also. There is no doubt, that in large number of stories, is the description of sex in words, in action. Their argument is that this description is too obscene hence it cannot be expected from a poet with very strong moral base. This argument has a sense, a meaning and it can not be put aside easily.

As stated above, most of stories are full with such detail. This is also true that the word charitar used in this text is used in varied meanings. In simple meaning it is for character or

behaviour. In narratives, it is for story. When it is the charitar of Chandi, Kahn or some king or queen, it normally means his or her story.

This also has been stated above that not all but large number of stories are obscene. The problem, as discussed above, was that given reality was of such nature. The cultural reality was, that this kind of civilization was accepted with reverence, as a proud heritage by a large number of Indian people. If poet ought to be a poet with conviction and imbued with moral content, he or she cannot escape but to portray it, place it before the claimants and let them make a judgement. Whether to submit before it, or to face it, learn to rise above such tendencies and be committed to moral base. A nation cannot emerge and be strongly creative in ignorance. It has to know and answer detracting tendencies, fight out the enemies within and without, with the name of God in mind and sword in hand and has to be determined to win. The poet knows his mission and that he keeps in mind throughout the creative process of Dasam Granth and also of Upkhyan Charitar. He is trying to convince his reader that he/she has to cross this river of insanity, in order to survive with dignity.

Keeping in view this version of critics, I am reminded of a classics entitled 'Kaam Sutra' by Rishi Vaatsyan in Sanskrit. This classics has gained world wide appreciation. If some stories in Dasam Granth are obscene, the narratives in 'Kaam Sutra', are much more obscene, yet it is accepted and acclaimed all over the world. One can befool one, many, but not all. Then its writer is not an ordinary poet. He was a Rishi, a laurelled saint.

Dasam Granth deserves a reader, trained in poetic devices, in decodifying and de-ciphering the metaphors created in Braj Bhasha (Language), in answering the subtle sensibility in depth and an open mind to receive it.

Then this perception is wrong that poet is in his poetry. He is an artist, a creator and not an actor. He creates characters,

themes, metaphors to communicate his mind as stated above, his mission. For example, if he writes about a blind person, he does not need to be a blind. He may speak directly or through some character, it is his poetic device, like the description here is of sex-starved, mongers, man and women in high position, in wealth, in palace. The poet is highly sensitive to the unproductive life of the ruling class, unethical behaviour of the wealthy and in this attempt to expose it, he is a success. His glory lies in creating a piece of poetry, through which he captivates, enthrills and activates the sensibility of the reader on his wave-length. The glory thus is the creator's preserve, and reader's share. For this, reader has to reach the text, should not expect that the text would reach him. He will definitely enjoy this wonderful treatment of the given social order.

I have already discussed somewhere that inter-polation is an age old problem. All the classics all over the civilization are victim of this tendency. Dasam Granth is no exception. Rather, chances of its being inter-polated are more probable. The given story of its manuscript, makes it more prone to this historical reality. It is said that when Guru Gobind Singh, with his Sikhs, was crossing the river Sirsa in stormy conditions, the large bulk of manuscripts was drowned in it. Later on Bhai Mani Singh collected it from different sources. As it was customary that when the poet used to speak out some portion of his verses, the faithfules, followers would note it for themselves. This noted and carried or sent to their homes portions were collected by Bhai Mani Singh. The possibility of inter-polation becomes real at the hands of one who took notes, who further copied or got copied and distributed. In the process it could not escape. The naked descriptions of sex in mind, in action, in social relations has definitely been brought in the earlier written text with motive. It can be for satisfaction that he is being read with the poet of high rank, for maligning the poet, for defacing the provided moral base, etc. It seems that even the names of Shyam or Ram are inserted between Kabi (Poet) Bhane (says),

though it disturbs the measurement and rhythm at many places. But the intelligence of the inter-polator is surely par excellent.

This way Upkhyan Chairtar is multi-dimensional poetic work. Its subject matter, stylistic beauty, meaning and message are not limited to single direction. For going through and appreciating this text one has to approach it with emancipated mind and skill for penetrating into the heart of poet and of his poetry.

JAG MATA

Mother of the World

In Sikhism God is neither only mother nor only father. He is mother and father both in one, an indivisible reality. Only He acts by being mother and father to further the process of creation. It is not a case of copulation, like in the act of human beings. It is only one, single power mastering the process of creation, not in a single case but in totality.

you (God) are my father,
you are my mother

This expression of both in one is available in Guru Granth Sahib also. It means the phrase of two different entities is only used as a metaphor to indicate the creative and maintaining force of one i.e. God. None of the two, or two as a single unit is equal to or similar with God. They are only metaphors or forming one metaphor. Such expressions are used, particularly in poetry to solve the problem of communication. In fact, these are different approaches to reach at the doors of one and same reality. Thus, it seems God is a being beyond the realms of male or female, surely enclosing the both in one.

Then this conception of God is not similar to the conception of Shiv and Shakti or Pursh and Parkirti, available in earlier Indian traditions of religion and thought. Here, both are parallel to each other. They couple with each other in order to create. So much so, that their conceptions assert that it is impossible for God, named Pursh and Shiv, to create without the act of copulation with Parkirti or Shakti. In fact,

this perception is expression in metaphor used to explain or philosophisise the act of copulation at the level of created male and female. This way, a power parallel to God is imagined to signify His power to create.

This is not the case in Sikhism. In it, as stated above, God is one, no parallel power, and He alone is known or perceived as mother and father at the same time. The oneness of God is neither differentiated nor compromised. It seems as if Sikhism, through this metaphor, is explaining another aspect of Sikh thought i.e male and female, in substance are same and therefore, they deserve a status equal in all respects: sociological, political, religious etc. When God is mother and father both, His creation cannot be segmented into different frames. Thus male and female are same and equal in all respects.

Jagmata in Dasam Granth symbolises this aspect of Sikh thought and this way it is a metaphor showing the relationship between the creator and created and is used for the same reality.

This position is further confirmed by the words:

The mother of the world
is ever in help for saints.
wherever and whenever saints need her,
she comes to help

(p. 115)

A metaphorical expression of God, Jagmata, in Dasam Granth assumes many names to perform the same duty. She is Jagdamba, the mother of the world. She is Durga, a goddess worshipped by Hindus. She is Chandi, a goddess worshipped by Hindus and eulogized in Dasam Granth. She is very powerful lady. So, much so the Devtas (divines) who claimed to be the special creation of God and are worshipped in many forms, were in no match for her in the battlefield. They were defeated and humiliated by demons in battle field, for many times. Whenever they felt helpless in battle, they rushed to Chandi for help, to save their divinehood, their political power i.e. throne and thus their honour. The poet, gives a wonderful expression to such

a situation. She is referred as Jagmata (the mother of the world), the winner :

She got a canopy over the head of king Indar
 The praise of the mother of the world,
 Thus spread in fourteen worlds. (p. 127)

The battle was actually won by Chandi. This Chandi represents the mother i.e. God. It seems, according to Dasam Granth, the number of goddesses in figures and beyond figures, is really uncountable and so are their names. She is Durga, Chandi, Kalka, Bhawani, Amba, Jambha, Kali, Jvala, and so on. All these names are of brave ladies. They all are daughters and grand daughters of Bhagoti. A name in Dasam Granth, a metaphorical expression of God in grace, in mercy in love. Khanda, the first creation of God is the metaphor used for expressing the power of God. Thus power and mercy are two prominent expressions of God, absolute in both areas. He is absolute power, absolute love (mercy), here the poet is combining both: the power in Bhagoti, acting through these ladies. They all are mightier than man, even demons in the battle field. They continuously helped the men, even divines to restore their lost throne and prestige. Thus, the eve power in the Indian civilization is refashioned by the poet. In the ancient times, she had respect and laurels in her character and role. She always played role during the period of crisis. But with the passage of time, may be because of historical consequences the religious and cultural decadence caused her image to decline. So, much so, that she was deprived of any sense of belonging, in terms of religion, property, even her children. That is why, she could even be thrashed at will. By the time Dasam Granth came into existence, she was even offered in bargain for saving power. The poet refers to this situation :

O! brother Shatris (Khatri) were not now in feel.
 They brought up their daughters
 and handed over to Turks.
 Now it was the turn of Rajputs,

They gave their daughters in the house of Maleshas
(impure)

(p. 1246)

The lady of Rajputs did feel no shame.
she started being called from Rani to Begum.

(pp. 1246-47)

The poet offers in their worlds, the reason also :

If we do not give (daughters)
our interests will suffer.

That is how, they abdicated
the honour of a Shatri (Khatri)

(p. 1246)

The woman, thus was treated as a piece of property, an asset for bargain. This policy was being executed by those, who were supposed to be the conscience keeper of the civilization. This seems to be exactly the reason for the behaviour of the ladies in palace in Dasam Granth. This situation was the product of reaction, which slowly and slowly developed itself into a habit, a way of living. In this text, particularly in Upkhyan Charitar, woman in palace is entrenched in filth. She is sex-starved, intoxicant's addict, conspirator, killer, beyond human imagination, selfish and what not. Almost all civilized sense is violated. But it was not the character of only ladies in question, it was the society on the whole, that lost into the death of civilization.

The poet of Dasam Granth could not reconcile with this situation; particularly in terms of the position of women in the given society. He, as a matter of principle, his conviction, decided to change this degenerative tendencies in society. For this purpose, he thought of reshaping the eve power depicted in ancient literature, now lost into the compulsions of history. The characters such selected from tradition and depicted in Dasam Granth are of the ladies, very powerful, more powerful than even the mightiest of Angels and demons. They present the concept of poet's vision about woman. He wants to tell the man in arrogance, that if situation comes and given an

opportunity woman can face the evil and win the battle for saving the position and honour of those who claim to be the guardians of the Will of God. The poet tries to change the trend in society from degeneration to regeneration. The poet depicts the mightiest at the feet of a woman. She is the fighter, thrasher of evil on earth. But by sticking to his own ideological position, the poet concludes that though the demons are killed by her, yet no credit for finishing them, because it is the play of God, their father, our father. The father who expresses through two metaphorical expression i.e Khanda for power and Bhagoti for devotion, for love. This expression of ultimate reality in metaphors is the product of human urge for bliss in His love and historical compulsion for his protection in struggle for His cause. One signifies the blessed strength to defend, to protect and the other provides the bliss to live in peace and together they provide will to sustain, to live with dignity, in the given reality.

DIVINES AND DEMONS

Dialectics of Blood-Shed in Myth

Dasam Granth is a massive poetic work. Large part events of it is in narratives. To create a narrative, poet has to find out events from myth or history or create characters, mainly in human form, to proceed with the narrative. In fact, poet's success and excellence in creating narrative depends upon his selection of events, characters and theme and then the kind of message, he frames to communicate. On the whole the narrative has to be made interesting. Combining everything, said above, has to be inter-woven in such an artistic way that reader must feel elevated in spirit and courage. Story and interest are inseparable elements in a piece of narrative, whether in prose or in poetry; so is here.

Dasam Granth passes through a large number of events, narratives and characters for creating a powerful synthesis through powerful elements. Naturally, characters are central to every other combination. In this text, number and variety of characters is fairly large. But main players in the role of characters are mainly of two types i.e. divines and demons. They play their dominating role effectively. It does not mean that characters from other sections are less important, but then role of other ones, than the characters in Upkhyan Charitar, is mainly of supporting nature.

As is expected, the poet now defines divines and demons, the reality in this text. If a man earns pure actions, he is called divine in the world. About demon, he says :

Those who earn bad deeds in the world,
 Everyone gives them
 a name: demon.

(p. 48)

There is a statement of the poet, which, it seems, is the core of the whole objective of the creation of this Granth :

Who and whoever are the characters
 I found from the past,
 Now I wish to relate them.

(p. 73)

Portray of a demon:

Those who have longer hair on head,
 also long hair on body
 and are badly dressed
 They look men by face only.
 They crush bones with teeth,
 Their teeth strike with each other.
 Their eyes look like ocean of blood.
 Who, should fight with their might?
 During night, they wander wearing bones on head
 Every day, every act they do is of sinning.

(p. 445)

About Avatars, the poet says:

Those who are called twenty four Avatars,
 They also O ! God, do not know even a little about you.
 And then becoming kings they wandered in the world.
 They were called by many names.

(p. 136)

These statements relate the characters mainly found from past, old scriptures or folk-literature, myth or history. They, with their mind-set, thus actions are re-introduced or re-created through poetic devices employed in this Granth. Same is true about the divines and demons. They are picked up from the above said sources and are presented before their votaries. Probably, the poet aims at presenting the true self of the mythical characters, so that their votaries should know them and then decide their response themselves.

The poet further emphasises that both kinds of forces are created by God Himself and are under His command. It is true

about every being in the universe, but is more so about above mentioned categories named divines and demons. He says:

Firstly creating the double-edge sword,
(for one who wields it)
He (God) is one who created the world.
Creating Brahma, Bisan, Mahesh,
He created a play of the created nature.
He created oceans, mountains, earths, and got stayed sky
without pillars.
He created divines and demons,
and created conflicts in their minds. (p. 119)

Though He (God) created the divines for propagating or perpetuating His mission, they started moving towards different directions. They were to promote Dharma (Righteousness). But they started to create their own establishments, resulting the division of people into groups and sections. This they did simply to satisfy their own ego by getting themselves worshipped by sectionalised people. God, the creator was not happy with their such like performance. The poet says:

To them (demons) I finished in anger.
I established divines in their place.
They also were entangled in getting worshipped their might.
And got themselves getting called God.
Mahadev got himself called unbeatable
Bisan got himself called Parbrahma (God)
None of them accepted God as sovereign. (p. 55)

No doubt, as per details in Indian mythical literature and Dasam Granth, the divines were arrogated in power. They thought and presented themselves supreme, all powerful. In the process they got themselves worshipped by the people, who willfully accepted this position and both, the worshipped ones and worshipping ones just forgot their creator i.e. God. But the problem was, that they did not prove themselves so. Whenever they are depicted in conflict with enemy, mostly demons in battle, they are just unable to face the situation. Whenever they

are given a beat in battle, they rush to retreat to save their life. They are depicted mostly in pre-carious position. In their fear to lose power (throne) and life, they did rush for help to save themselves. Sometimes, Lord Krishan is shown running for help from Brahma and sometimes Indar is rushing for help from Durga. The poet, in fact wants to prove that none other than God is invincible. And also none of the readers should follow this syndrome. Because only God himself created a scheme of things to let the worlds function in balance, in harmony.

When Brahma was approached with a request by Krishan to help him, he suggested:

Brahma told, to do like this.
 When his (enemy's) mind is enamoured,
 then win over his power.
 When you see the king falling
 (in the charm of damsels)
 Then send him to the house of death. (p. 468)

Similar is the case of Indar :

They (enemy's) had an eye on Kailash (his hill kingdom)
 so, they pushed Indar out (of his kingdom).
 Fearing at the hands of demons, terror in his heart increased.
 Indar came to request Durga (for help) (p. 199)

It seems, according to the reading of the poet, that God Himself, many times in the course of time, is compelled by the circumstances to take action. He has created the beings, the human beings, for a purpose. When that purpose of keeping his creation, his sons and daughters, in honourably balanced position, is in danger of severe distortion, He decides to intervene. His intervention has to be through some deserving one.

Now, the problem is, that He created divines to maintain the above said order. They were bestowed with His powers to exercise in right direction for the desired goal. But, unfortunately, they forgot their given role and instead they started themselves proclaiming the powers of God. The people impressed by their

glamour accepted their position and started worshipping them. This over-drawing of His powers could not fit in the justifiable scheme of things. So, the Master had to interfere for keeping the desired panorama exact. The divines in greed, in ego forgot that the giver of power is not absent :

God is limitlessly functioning primal divine.

He is limitlessly eliminator of whims.

He is limitlessly vanisher of ills.

He is ever in whole, is present. (p. 128)

To set the divine's undesirable designs right, and also to let them understand the paradigm of relations between them and God, He acted in the way :

Uniting demons, (God) forced the divines to run away.

He got their terror struck in three worlds.

The terrorized divines came to the refuge of Durga

They prayed before Primal Chandi to attack demons. (p. 122)

Now, things in the order, take another turn. Once, the demons forced the divines to run away from the battle, they were arrogated to the highest degree, inflated in the feel of being most powerful. God again had to intervene, now to humble them down. Actually, now, His intervention is thus clearly reversed. It looks as if sometimes circumstances become a problem for Him also.

For pulling down the ego or dashing down the power of demons, He :

Then by creating Durga,

got the demons annihilated.

(p. 119)

Now comes the solution part. There comes a situation when greedy and egoist, both become non-creative, hence intolerable. God cannot tolerate the willful transgressors, they may be from high family and with higher prestige. God resolves in this way :

Sometimes divines kill demons.

Sometime demons kill divines.

One who has killed divines and demons both,
He is Purakh (God) our sustainer. (p. 1208)

This praxis clarifies the ideological base of the poet. He is very clear that God is the highest authority. None of the two, divine or demon is good or bad by designation only. God is in both forms, whether killer or killed. Everyone, even divines and demons, are subject to the circle of transmigration. God, singles out a person, only by keeping his attitude (charitar) in view. The process of universe is a miracle in itself. Everyone of us is a player in this wonder.

The victory or defeat, in the long run, is not the prerogative of a person, or a tribe. It is the prerogative of conviction, courage and confidence. Because God wills so.

Elaborating this context, the poet depicts the legendary bravery of Indar, the mightiest among the divines in jeopardy. When in battle with demons, he could not win. His enemy, demeaning him, says :

Like a cloud, Mahkhasur roared in the battlefield :
Even a brave like Indar
Fearing me ran away. (p. 121)

Then Indar was a king only.
Canopy was waved over the
head of the king Indar. (p. 127)

This way king or divine is depicted in most depressed position. When he was completely helpless, he again came to Durga :

On one day the queen Durga came for bath.
Indar narrated the situation of his circumstances.
The demons have conquered my kingdom. (p. 119-20)

There are certain issues, like the different roles of Avatars, divines, demons, also the kings in myth and history, queens and princesses in palace, the heroes from common people in the process of preceding history, which as such form the Indian

civilization. The poet of Dasam Granth has successfully unveiled them. Naturally, he wants the reader to understand the given reality of his/her past and frame his/her future role in the light of that. He idealizes that the life thus must not be washed in throbs, the expression of a timid.

SOME PERCEPTIONS TO PERCEIVE

There is a small portion of a composition in Dasam Granth entitled Ramkali Padshahi 10. This portion is small in size, but bigger in meaning, not that it contains something, which is not available in the rest of the text. In fact the issues touched in it are spreading all over the canvas of the text, yet it is very impressive, in the sense that it gives some kind of conceptual formulations which are precise and impressive in description.

Sanyas (renunciation): is one of the very old and important concept, in Indian tradition, relating to the life-style. This tradition divides human life in four stages. First twenty five years is a period, in life, which is called Brahm Charya (to live bachelor). This is period for learning, may be from teacher, book experience or nature. The second period is the one called grahst-ashram. This period is to live in married life. One has to be a player in active life. It means, whatever he has learnt in earlier period, he has to put that into practice, in action. The third stage of life is called Ban-Prasta (living in forest). In it one has to retire voluntarily to jungles, in order to concentrate upon whatever he has learnt and practised; to contemplate upon in silence about his experiences during earlier two stages. Now is the fourth, very important stage of life. It is called sanyas (higher or spiritual education, but now known as renunciation). By now one has learnt, experienced through active life and has contemplated upon that in the silence of jungle. Naturally, he has, by now, enough to deliver it in fourth stage. He has to deliver through teaching the ones in first stage. This may be by joining an Ashram or by building a new ashram, in jungle,

a centre for teaching. This way, the grandeur of this model is that life on earth becomes a prototype of life in universe.

This stage, by the time of the poet, had acquired different meaning. Now, in fact, the third and fourth stages were compounded. Wearing of orange cloth and breaking the family ties became essentials of sanyas. Sometimes, retiring to jungle was also made part of it. Most of the time, in the process of declining civilization, it became pretentious; which means the form had lost its content.

The poet of Dasam Granth, in this context, is giving his concept of sanyas. He says:

O! my mind, do sanyas like this
treat jungle and home as same
and be a renunciator in mind.

(p. 709)

The problem is that when a civilization declines, every aspect of life declines, particularly that, which through the process of time becomes ideal in life. Yoga was also such an institution. It played a revolutionary role in Indian life, a very tempting one. But with the passage of time, it also became a form without life. The poet of Dasam Granth touches upon this very powerful tradition in Indian life. Patanjali was first to codify this system. In his treaty on yoga, Ashtadhye, he describes that in this system, the meditation is to be completed through eight stages. The last three stages i.e. Dhaarna (Application of mind with single strain), Dhyan (to concentrate with single mind), Samadhi to sit in single minded deep poise far meditation. The first three stages i.e. Yam, Niyum, Pranayam were unacceptable to the poet, because chances of pretension, hence exploitation are obvious in them. Further the emphasis of contemporary practitioners of yoga on wearing loin-cloth, ear-rings, ash on body, etc. was yet complicating the system. This trend was not only irrelevant but deceptive also. This ideal, once captured the minds of the people, but now, in practice, had become unworthy hence regressive, contributing to the total decline. The poet, it seems, wants to reverse the wheel of

declining civilization, surely to revitalize its relation with life. He advises to a follower of this system:

Teach your mind.
Wear the dress of discipline.
And recite the unrecitable.
you will always live in a gold like body
and will never suffer death.

(p. 710)

Yoga is the science for mind, a discipline for cultivating ethics in life. This is what the poet here conceptuates, naturally leaving no place for pretensions.

Now the poet conceptuates the fundamental issue. He is of the opinion that unless the soul is linked with the higher soul, no kind of meditation, no mode of dress and no cultivated mannerism bears fruits. Those who claimed to be great meditators, in the past, all were only because they remembered God from soul. Otherwise, many had studied religious scriptures, many divines, demons, devils had claimed to be immortal, many had studied the most subtle issues and had longer life, many had decorated the earth, sky, nether lands, by living therein, but none could save himself from the net of death. Only those who surrendered before God, in His refuge, were successful in achieving the higher mission.

The poet's next perception is not to recognise any one, other than God. Only God is competent to fashion and defashion. What is the use of worshipping gods carved in stones. The stones, the idols, the created ones are unable to protect themselves what they can do for their devotees. One may worship these with rice, incense and lamps, this definitely is a futile activity. Therefore, the poet illustrates that God, the creator is only one and final authority.

The poet now clarifies that all deities other than God are created by the tongue, therefore they are no exception. They are born through womb, will die like any other one dies. Then where is the difference between one and another? Why one should fear or worship the other one. The poet's perception

here is that other than God, all other worshipped ones are created (by the devotees). Therefore only God is beyond such limits, hence worshipable.

The poet now has an advice for all living ones. He points out that the sleep in worldly attachments is not good. Therefore abandon it and awake in full awareness. "O ! animal in human form, you preach to others but do not try to gain the pure knowledge. Why you are busy in gathering worldly comforts, try to get rid of poison in different tastes. See only through the eye of pure action and love for God. Therefore always gather that which helps to be in God's remembrance by shedding sin. If you want happiness for yourself and for everyone else, be in the bliss of touch of His feet. The ultimate destiny for every being is at the feet of supreme Purakh (God)" (P. 710)

The poet's perception now gets to the conventional misconception. He says that Ram and Rahim, whose name you are consistently repeating, will not be able to liberate you. Brahma, Bisan, Rudar, sun and moon all are subject to death. "When you do not know the form and colour of One, how can you call him Sham (Black)"(P. 710) The poet perceives that no god or idol is worth worshipping. Only God is supreme being and only that one beyond form is to be adored.

In this part of Dasam Granth, there is a conceptual formulation which alternates the whole conventional paradigm of belief. God, according to poet, is Akaal (beyond any form). But the problem is that while being in no form He has to look-after, to manage, to keep in order the universe that He has created in unlimited number of names, colours and forms in space. For this purpose, He Himself has created an agency and had given it a name i.e Kaal (time, proverbial expression death). Now God (Akaal) merging in time (Kaal) is on the creating end, thus time is on the managing end.

The poet has again and again, in Dasam Granth, referred that concept of Avtar is untenable. God does not take birth through the womb, He therefore has no form. Thus He never

descends on earth in any form. The explanation of this point is that when He has no form, why He should descend on earth in form and that too in numbered identified forms; claimed by the deity and devotee both.

In order to answer this situation, the poet has created a new and original paradigm. He says :

Only Kaal (time: representing God) is creator.

It is a being in the beginning, in the end

and one which creates and destroys

.....
It is One which in divines, in demons, in all directions,
has created expansion.

(p. 711)

This way for creating, expanding and withdrawing, God has created time and then has entered in it, which means formless into formless. The poet asserts that therefore, if there is an Avtar, then it is Kaal (time) which while inheriting the power of God, creates, sustains and destroys the created ones. Thus time keeps the universe in space in order. God does not, according to poet, need to descend on earth in form. In fact, this proposition about God descending on earth in special form itself seems to be illogical. Therefore, all those created ones are Avtars, prophets, sons of God, but are in the order of the time, given by God. It is the real operative agent and as God has arranged, none is outside of it. God has created it from himself, within himself and operating in himself to keep the expansion in himself, in order :

The ocean of mercy (God)

in Kaal (time) is in all dimensions.

He is the creator and destroyer. (P.710)

Brahma in body was placed in Kaal (Time)

Shivju was placed in Kaal

Bisan was given birth and placed in Kaal.

It is all the display of Kaal.

This is Kaal who has created Jogi (ascetic) and Shiv

Brahma, the creator of Vedas, was also born (in it) :

That Kaal who has fashioned the whole world.

To that I salute.
That Kaal who has created the whole world.
The angels, the demons, the divines were created
In the beginning and end (all through Kaal)
This is the only Avtar
And He should be known as my Guru (God)

(pp. 1386-87)

The poet of Dasam Granth strongly believes that love is the only valid way for enjoying the bliss of union with lover i.e. God. No other method, device, can produce such a result. All other methods may be good for faithfuls, but being in love with God, according to poet, yields desired fruits undoubtedly. The worldly comforts, the luxurious life-style and strong family back-ground are irrelevant in the context of loving union with Him. "I speak the truth let every body listen it. Those who have loved God, only they are blessed with Him." His perception in this regard is very clear. He is of the opinion that final truth is only in the fact that only those, who love God can be in union with God. This is also subject to Kaal.

Above detailed perceptions are not the only ones in Dasam Granth. It is such an encyclopaedic text, poetry in pulse, that almost all aspects of life are peeping through its pages. Every aspect thus seems to be concretised in a new and fresh perception.

AVTAR IN DASAM GRANTH

Myth in Action

Avtar literally means descending on earth. In this context, the belief is that God takes human forms, descends on earth for a purpose, normally for restoring the balance between evil and virtue. This paradigm is extended further. There are characters, in space, who represent the two opposing values i.e. evil and virtue. Therefore, for the achievement of above said purpose these representing characters should be brought under order. The problem is that from in between the two, the evil or its representatives are more aggressive even powerful, thus dominating. The representatives of virtue normally prove a failure. Therefore in order to clip the wings of evil-doers, the virtuous ones have to be helped and thus promoted. This way, when no alternative is left; God takes the human form and descends on earth. He himself, in form or through divines, sets the evil in order and promotes the virtue to dominate.

This above explanation is of the belief of the ancient Indian civilization, now it is mainly a part of a large Indian population, belonging to Hindu faith. This belief is not limited to one birth of God. He continues to take birth in order to descend on earth in series of incarnations called Avatars. Then one Avatar fathers many more Avatars and number of Avatars, according to their belief reaches to thirty three crores. The revealing fact is that these further incarnations are not limited to human form only, they take, can take and they do take the form of animals, sea life, birds and any form which the life takes. Then they are not bound to animate forms only, They

can descend in the form of inanimate existence also. May be with this perceptual context, gods in the form of idols are carved out of stone, metal and glass etc and are worshipped believing them to be incarnation of God or some one of His incarnation. Similarly sun, moon, stars, trees, air, fire, earth etc all are incarnation of God or represent Him and thus are worshipped by believers.

In almost all the religions, particularly major religions, the relationship between God and His creation is illustrated with feeling. God creates, sustains and withdraws, directly or through some agency. This way He is father or mother and in Sikhism He is both mother and father undistinguishable and at the same time. God, as stated above, as creator has to sustain the creation and sustain it in order, in balance. For this purpose, He descends in human form, sends his son or sons, prophet or prophets and Gurus. Of course, in every one, He himself is active principle (p. 158) So much so, even in evil doers.

The poet of Dasam Granth has described and commented upon almost all forms of above stated active principles. But he is unambiguously discarding the theory that God descends on earth in human form. This he has illustrated on page after page. Dialogues from page 1200 to 1210, in this respect are very interesting. The daughter comes to her father. He was worshipping an idol of Saligram. On her questioning this practice the father consistently defends it. But the poet says :

Seeing this, the girl smiled

She says :

I see this idol made of stone.
Why do you worship it and for what?
God is pervading every being,
Then there is nothing in stone.

To the priest she says:

you are giving dictum to a learner,
and serving your own interest.
Some way or the other,

You charge money as donation from him.
 you do not teach him the truth,
 This way you spoil his this world and the next one.

.....
 Listen O ! foolish, you do not know, O ! Pandit.
 you find supreme light (God) in stones.
 you find supreme Purakh (God) in these.
 Leaving wisdom, you have become ignorant.

.....
 Is there Rudar or Krishan,
 Where after chaining, the death will take you.
 Will there Ram come and help you,
 where neither son, mother, father nor brother is.

.....
 O! Pandit, I believe in God.
 My mind does not stay in stones.
 I treat stone, a stone.
 Then people mind it.
 I call a liar, a liar,
 everyone feels bad.
 I do not care for anyone.
 I speak the truth, right at their face.
 Those, who recite Braham, Mahesh.
 Know it that they are killed by death.
 Those, who remember God.
 The death does not touch them.

.....
 Some times divines kill demons.
 Some times demons kill divines.
 one who kills divine and devils both
 He is Purakh (God) my protector.

.....
 Those who look for Ram and Krishan.
 Those who establish Shiv and Brahma.
 They all are killed by Kaal (time).
 After some times they are refashioned.
 So many are Ram Chand and Krishan.
 So many are wise, Shiv and Bisan.

Then there are poor moon and sun.
They draw water at the doors of Kaal (time)

With this tactful debate with her father and priest, she gets the idols of gods thrown in waters. In this story in Upkhyān Charitar, poet is speaking his mind through a woman character. The poet through her argues about the invalidity of the theory and practice of Avtar. At more than one place, rather throughout Dasam Granth, poet speaks his mind directly also. He is of the opinion :

Those of the twenty four,
Who are called Avtars.
They also O! God,
Know nothing, even a little about you. (p. 156)

This clearly means that Avtars are not God descending on earth in their form. They are other beings, having their own merits and demerits. Then they are the players who are given a role by their creator, God to play. None of them is self-sufficient. This is one reason that poet in this text prefers to submit before God and before no human form, however high or big one may be. They themselves are beggars at the doors of God. The poet says:

First I do not believe in Ganesh.
Never I remember Kisan or Bisan.
I listen about them with my ears.
But I do not recognise them.

.....
you (God) are my protector, (thus)
O! greatest might (God) I am your servant.
Creating me the yours one, (please) protect me.
Holding my hand, think of (saving) my honour.

.....
You are the king of all kings.
You by yourself are a boon for the poor. (p. 310)

Again poet expresses his faith:

The day I am holding your (God's) feet,
Since then, I do not care for anyone.

Ram and Rahim, Puran and Kuran,
preach about many (things)
But I do not accept even one (of them).

.....

Leaving all doors, I am holding your (God's) door.
Once holding my hand,
(please) save my honour.
O! God, I am your servant.

(p. 254)

Love and devotion are synonyms in Dasam Granth. The poet is of the opinion that even Avatars are of no avail unless they submit themselves in devotion before God. The actions, the rituals that they perform and ask their followers to perform are only an indulgence, a groping, in the darkness of vision. Therefore, the poet emphasises that without being in devotion for God, no tangible result particularly in the domain of spiritualism, is possible for anyone, may be a king or a beggar or Avatar. He says:

Many crores of Indars are His water carriers.
Many of the Avatars like moon, sun, Krishan.
Many Bisan, Rudar, Rama and Rasul are there.
But without devotion, none of them is acceptable.

(p. 641)

In Akaal Ustat (Praise for God) the poet again touches upon this subject. Counting all those holding belief in gods, in divines, in rituals, he says:

I speak the truth, listen everyone.
Only those who love God, can be in (blessed by) Him.

(p. 14)

This question is of poet's conceived or perceived path to tread for approaching God. For him devotion or love, same here, is the only suitable and ensured path to reach God. The reason is simple. First it is the most vibrating rapture and blissful path. Second in this process only innerself is involved. It is a journey from soul to soul, a game that begins from and ends up in the deep innerself. No external activity is involved, no ritual, no

whim, no faith in one who takes birth and dies like the created ones, is workable. In such a case, there is always a chance for hypocrisy, pretentiousness and selfishness. Guru Nanak, in his Asa di Var, says : if one does religious activity and in return begs for heaven, even that is selfishness. (G.G.S. P. 469)

The journey therefore, for God should be beyond worldly interest. The poet of Dasam Granth and the above stated perception, is similar in approach. The love between the two, Guru and Sikh, should only be for love.

The poet of Dasam Granth firmly believes that God is one and formless. There is one God for all. He is discarding the belief of different God for different people. For him this would be an anarchic perception. There is no doubt that different people have different race, religion, culture, language, dress, food habits, shape of body, limbs and many more things, but these are only impressions of the one and same God. (p. 19). Only He reflects through all these impressions. Above all He is formless. The poet again argues his point in the way that if he is God, the supreme in every respect, then why should He limit Himself in time and space. Everyone born with a form is bound by these limits. So are Avatars. They are subject to birth and death, therefore are in time and space, in religious demarcations etc. The poet's question is that how God can descend on earth, in the form of an Avatar, simply to limit Himself in so many boundaries. This is a contradiction, visible even to a naked eye. Why a God for everyone would become a God for some people or different people.

God is a creator and absolute creator. He creates beings, animate and inanimate, in different forms, colours, names. If He descends on earth, obviously through a womb, He has to be in one of these.

This position is available to anyone who takes birth. This way if one who takes a form is an Avatar then every born one is an Avatar. In fact every born one is an Avatar, because it imbibes the higher one, takes birth as and when created by Him and

lives exactly in His order. This way he is, by all means, an Avtar. But not in the sense that God descends on earth. He has born through womb, with God in spirit in him:

The perfect Avtar (God) is beyond
any (Physical) base.
We cannot know his limits.
We should not see,
The unlimited in limitations.

(p. 36)

If Avtar, with such a long tradition in Indian civilization, is not God descending on earth. And if poet believes that none of Avatars knows anything about the Creator. Then why he has written about Avatars in such a detail and with massive labour. It has some reasons:

First, the poet wants to communicate to those, who believe in Avtarhood. The interesting point is that in other contemporary religions or civilizations, this concept has no acceptance. In them God, when requires, sends prophets or sons, or designates them as prophet or son for a given role. Only in Indian civilization, God descends on earth and is worshipped as Avtar. The role for all Avatars is almost same. They are players on the stage of earth to manage a balance between the virtue and evil. For this purpose, they may have to go in battle for fighting to finish the evil. We learn from the available description of Avatars that almost all of them had to be in battle for the given objective. The poet of Dasam Granth also portrays them in struggle, in battle to eliminate demons or to bring them under control. In this context, the poet is prepared to accept them as brave fighters/good warriors; but not God descending on earth. Many times, they are defeated in battle. How can God be defeated? Moreover they are also beggars, like everyone, high or low, before God. They are described begging for power, for plenty, for victory in battle field. This paradigm of Avtarhood has to be explained to those who believe them as God descending on earth and worship them. Their urge in this regard is futile and product of ignorance resulting into groping

in darkness.

Second, their position is so precarious that they always require some body else in support. These helpers can be a goddess like Chandi or Durga, members of the royal families like Sugriva, Pandavs, Kauravs and dedicated devotees like Hanumaan. Unless they are supported by someone else, they are shown unable to achieve their objective. This simply means that if they are God, descending on earth, then they should have been supreme and should have been able to maintain balance, kill the evil in demons only by willing or at the most by ordering. If this is not so and a physical action is required for the purpose, then it is physical, either alone or with someone other's help. Here the question arises, that then who is the deciding factor? God descending on earth or physical being fighting in the name of God.

Third, the crucial problem before the poet was that most of the soldiers, fighting for the depressed, against the imperial forces, were drawn from the back-ground with above stated kind of mind-set. Then they were neither from the royal classes nor from the wealthy ones. They themselves were from the oppressed classes, fighting for the oppressed people. They were not that educated also. They poet's interest was in making them self- dependant, full of confidence and courage. They were to be prepared to be in battle with conviction, with motivation, to face the most powerful imperial army. For this purpose their mind-set had to be re-directed, from war in tradition to war in contemporary milieu. For this objective poet re-interpreted the tradition and carefully selected the material for the above said purpose. The fighters now in question were to fight with weapon in hand and name of God in mind. Therefore, any force, other than of God, was immaterial for them. Their subconsciousness was to be delinked from myth-oriented mind and was to be linked with possibilities in new currents, which they were to ride now. They were to realise that victory in battle sides with confidence, courage and faith in Guru-God. This planning

of the poet did work and thus produced the desired results. A small number of saints-soldiers could dismantle the powerful imperial forces and thus could pull down the heavens of tyrants. This could be possible only with revolutionised mind-set. Here, another question arises. If Avtars and divines (Devtas) were no strength for the nation in battle, in field or in life then why so much fuss in the poet's creative product. The answer to this question is partly given above. But to make it more illustrative, let us peep into the mind of the poet. Unquestionably, it was the most appropriate material to achieve the conceived goal. Then the directions given through these descriptions were not only excellent but very successful in terms of desired motivation and end-product.

Thus one thing is very clear. The belief in Avtarhood is only for those who believe. The poet does not believe in this relationship between deity and devotee. For him there is only one deity and i.e. God, everyone else in any form or state is the creation of God, living in His order and acting at His will. This way, everyone is of the same status, a beggar before God. Therefore the best option for everyone is that he/she should attune his/her mind with Him and stand with head high and in the highest spirit always and instantly.

Then in Dasam Granth, there comes a time of having a Guru, for spiritual awakening and worldly guidance. In this text, like the list of Avtars, there is a list of Gurus also. This list includes men, and women from many occupations like locust, male fish, cotton-carder, deer, pigeon, etc. The list of the accepted Gurus is very surprising.

The poet, right in the beginning of this description, makes it clear that real Guru is Akaal Purakh (God). He writes:

Firstly (he) accepted Akaal as Guru
who never dies.
Here and there, in four direction,
is His stay,
all places are His home.

He has expanded through four sources.
Having Him as Guru,
true, Muni Datt reformed himself. (p. 643)

In the light of above said experience, Datt should have been satisfied. But now his cultural training, inherited from his civilization did not let him remain contended. In his instinctive search for more light, spiritual achievement, spiritual growth, he set out to find a Guru who could teach him, provide him answer to his search. In the process of his journey for search, he is face to face with many learned, spiritually elevated beings, gifted with one or the other device for spiritual elevation. Everyone taught him generously. He was, no doubt, expressively satisfied also. But the poet of Dasam Granth is not satisfied. In the last portion of this description, the poet evaluates the whole sequence. He opines that no meditator, renunciator, king, spiritually or physically unmatchable one, can match the highest excellency i.e God. Therefore only God, in no form, is the real Guru, teacher and only He can lead on the right path, help to arrive at the final destination and be in the embrace of first and last love. Submitting before any human being, even God perceived in form or His Avtar or idol, is an act of slavery, unbecoming of an awakened soul.

This way, the poet of Dasam Granth concludes that any person in human frame, who is worshipped as Avtar or accepted as Guru for spiritual growth is a practice in illusion. It cannot be conducive for the desired growth of a person, nation, or civilization. Thus the poet has identified a number of sources of knowledge for learners, through a number of Gurus, in tradition. It seems that this he has done to educate the reader, to save himself from being lost in jungle of riddles which has come down to him through mythical literature. Otherwise, as is stated above, Guru for him is God, formless, free from all borders. And Avtar for him is every created one, desirably living in the spirit of God or representing Him.

LORD KRISHAN

The way the pleasures were enjoyed by Har ju (Krishan).
None else could (can) enjoy. (p. 495)

Krishan is one of the prominent 'descendant on earth' known as Avtar, Bhagwan or Lord by his followers. Appreciating the view of the faithfuls, the poet of Dasam Granth also includes him in the list of twenty four Avatars. He has provided him maximum space, has elaborately detailed the events related to his life-span and has redefined most of the meanings arising out of such events. He is known as brave Avtar.

The poet starts the chapter on Krishan with the words :

Now I narrate the story of the Krishan Avtar.

How murari (Krishan) came on earth.

The earth (world) was frightened by the prevailing terrible sins (sinners). (p. 254)

The earth (society) was in great turbulence. The sinners and devils were ruling and even the people with divine qualities were suffering their threats and evil actions. In this situation they went to Brahma (A Hindu god) to save them from the clutches of evil forces. Brahma, accepting their appeal, suggested Bishnu (Vishnu, a Hindu god) to take birth on earth. Thus Krishan was a descendant of Vishnu. This way, Brahma intervened to save the subjugation of divines by evil.

Kans, the king, was made to believe that the child of his sister would cause him death. He got arrested his sister and her husband and put them in jail only to facilitate the death of every new born baby. The sisters and brothers born before Krishan, were cruelly put to death by the king Kans brother of their

mother. In this context, the escape from death of new born Krishan, was planned and he was carried by his father to Gokal, a village of cattle breeders. He grew up there, with adopting mother and father.

The stories related to his childhood are really wonderful, the spiritualising, elevating and creating a sense of amusement and astonishment. During this stage of life, he would graze cows, play magical games with his fellow grazers, save them sometimes in great difficulties, arrange food for them when hungry and teach them lesson for a meaningful future.

There are almost three kinds of stories. One in which he killed a number of devils to save some one or the other. The list of his opponents, he killed in long list of battles is inexhaustive. His poetic image, featuring in Dasam Granth is that of a constant fighter, who enjoys fighting battle with enemy, wins in almost every battle, and be like a real hero. Second he saved many in trouble with his super-power. Third, there are stories about playing, joy making, romancing, and of course love making. He killed devils like Baki, Aghasur, Dhanic, Trina, Vrat, Bharikasur, Kesi and above all Kali Nag and the king Kans, his mother's brother and killer of his new born brothers and sisters, and planner of his death. In some stories Krishan was sole saviour of those whose life was in danger. He saved Nand his father, Sudarshan a Brahman, liberated trees, turned goverdhan into umbrella and saved many people and cows. He drank burning fire to save the life and property of people. He transformed Kubja, woman with bent back into a very handsome lady. He was, no doubt a perfect super man. So, much so, he knew the art of cloning also. Once Brahma carried away lot of calves and in order to sadden the concerned he placed them in hide. In order to ungrieve the owners, Krishan created exactly same kind of calves with same feature. Such stories about his unchallenged bravery and art of wining the heart, art of governing the ungovernable were current all around. He was recognized by the people, the bravest, super

person in battle, in trouble time for healing. Hearing this even Indar, the divine one, came to prostrate before him. He became the hero of the people.

Krishan repeated the story of Ram Chandar, who killed Ravan and bestowed kingdom upon Ravan's brother, Bhabhiken. Same way Krishan killed Kans, a Rakshis (demons) like Ravan and bestowed kingdom upon Ugarsen, father of Kans. This choice gave immense happiness to subjects and spiritual satisfaction to saints. He was great friend, protector of saints, and intrinsically hateful for devils and their support base.

Lord Krishan was all spiritual from within and without. He used to read, learn, understand and dispense with spiritual propositions, practices and teach about spiritual experience. Such a kind of mind-set, he was blessed by God, but at the same time he was initiated into it by a priest, through performing religious rituals, under his supervion. This was a tradition of his ancestors, so this was very dear to him.

There was a family priest (Brahman) named Garg (now Garg is a sub-caste in Hindus). He got plastered the piece of earth with cow-dung to get it cleaned and purified. Then Krishan was made to sit there. Then priest whispered dictum from Gaytri (A religious text of Hindus) in his ears. Krishan prostrated at the feet of priest. Priest gave him sacred thread (Janeyu) to wear around his neck. This ceremony of initiating the child into religion was performed.

One thing is very peculiar in Hindus or Hinduism. Prophets of other religions, when founded a new order, parted from religion, religious traditions, rituals or ceremonies coming from their elders. They declared that most of these had become irrelevant, hence meaningless for the growth of a creative society. In Hinduism, even at the hands of prophets (or Avatars), the earlier order, at every stage, was not only perpetuated but was strengthened. This means, the descending gods on earth not only accepted the inherited order, but propagated it in its full continuance. They tried only to check the advance of

Adharma (evil), its dominance and re-establish the order of Dharma (virtue). In the advancing march of civilization, the problem, according to them, is only of the dominance and this is a continuing basic philosophy of Lord Krishan. Throughout his life, his role is to eliminate evil, evil doers and for this he struggles, fights battle after battle. Thus he is not interested to change the basic nature or even allied issues of basic religion, he has inherited from tradition.

Lord Krishan's personality was multi-dimensional and these dimensions are not easily comprehensible. Human's capacity in this context is insufficient. Some of them are discussed and rest, according to human's endeavour, are likely to be taken up now, in the subsequent pages.

Since his childhood, he was very fond of good things. The games, magical activities, smartness, wonder played by him were different and much more impressing than those of other children. He would not hesitate, even little, when it comes to risk even his life for saving himself, his friends, his village folk, from the dangers imposed by devils, demons or other supernatural powers.

Some stories relating to his bravery, his super-man's like deeds, his love for good things, are very common and read and listened with great interest and reverence by faithful ones. Of the most popular stories, the source of amusement, wonder and love for the hero is about his routine of stealing and then eating butter. Therefore, his devotees lovingly remember him as 'butter thief'. When the ladies around reported it to his mother, he laughingly replied not to trust these girls in this matter, because complaining is part of the women folk's nature.

Another very popular game of Lord Krishan, remembered and sung by his devotee's relates to his dancing with female-friends. This is called 'Raas-Leela'. Surdass in his 'Sur-Sagar' has created a Krishan, a hero very distinctive and different than earlier poet's hero in poetry. His treatment of the subject is written and sung with passion for hero, by spiritualizing the

theme in an intense emotional expression. Thus his poetry becomes lyrics of flowing emotions. The poet of Dasam Granth has also taken up these episodes from the bio-graphical sketch of the present hero, but in different way and with different sense.

The number of his female friends was in hundreds. It seems as if all the women of the area were mad for him. They would come running from homes, assemble around Krishan, dance with him and without bothering for their men folk, would fully get involved in his love, then in dancing, singing, merry making and enjoying. During dancing session, he would touch, embrace, and kiss the friend of his choice. Their choice for the dancing place was the bank of river Jamuna. The poet refers to the interest of ladies in having and enjoying bath in flowing river water. Before entering into water, as it was in practice, the ladies would undress themselves, placing the clothes outside the water, on the bank of the river. Once they were completely involved in enjoying bath in river. Krishan, as usual with his temperament, took away the clothes of ladies. Then Krishan suddenly appeared on tree and sat on a branch, keeping clothes with him. Now the female-friends after bath were to come out of water. They begged Krishan for returning their clothes for wearing and then coming out. He agreed but for this every one of them should come out without clothes i.e. nude. This was not possible, but Krishan insisted that first come out of river, beg for clothes and then he would oblige them. For sometime the exchange of their request and his denial kept the poet busy in showing his poetic fancy, but Krishan became firm. No question of any relaxation. The ladies came out of water, keeping covered their private parts, front and back, with their hands. Now they requested for the return of their stolen clothes. Krishan laid down another condition that the request must follow prostration with folded hands. This was, of course, difficult for them. They were nude, but then they would be completely nude. This argument also did not work. Krishan

insisted that his condition must be fulfilled. So, they acted accordingly.

From among the female friends Radha was his special love. The most beautiful and most attractive damsels in Radha, though married one, was also intensely involved in his love. Both of them are portrayed, as if they could not live without each other, more so Radha, but sometimes because of his temperament, she would get away also, though again an expression of love only.

Now what happened. Disappointed by his ways, she also got angry with him. It was just impossible for him to live without her. In order to please her, he caressed her, held her in his arms, embraced her, thus tried his best to humour her, make her to smile, laugh and be happy, forgetting the anger. He used to achieve success also. The woman in Radha could not prolong her attempted anger.

On about more than ten pages, there is a prolonged expression of her anger against the ways of the life of Krishan. Radha accuses him for taking her lightly and enjoying music, dance and pleasure with other ladies. Krishan, first through her friend, sends his wish and asks her to attempt for reapprochement between him and Radha. Friend, after long conversation, suggestion and advice fails to convince Radha about the sincerity of Krishan. Then he himself comes, requests, bows and caresses her to forgive and forget and dance with him to which she ultimately agrees. Then they enjoy a nice time. This way Radha excuses, but poet does not excuse him.

Relating to this theme, there is another event also. There was a king named Narkasur, ruler of Guwahati. He was very brave, powerful and proud. He would attack, kill (enemy) the king and bring his women folk to his chamber. Once, on a pretext, his wife, the queen, sent a written message to Krishan, inviting him to invade her husband, kill him, and free his ladies, take them home and marry them. Krishan obliged her. A serious and fierce battle took place. Lot of human blood was flown.

Many brave people, including king, were killed: The poet says.

Winning (defeating) all brave warriors
 Krishan got free the (enslaved) kings.
 He killed Narkasur and got hold of his ladies.

.....
 Krishan married (enemy's) sixteen thousand women.
 He had sex with them in various ways (postures)
 He got all his (enemy's) golden palaces razed to ground.
 He brought this (gold) to Dwarka,
 and built fort with it.

(p. 1099)

This way Krishan acted as redeemer for the suffering men (kings) and women (queens).

The poet of Dasam Granth has taken positively special interest in portraying Lord Krishan, God 'descending on earth' keenly interested in having nice time in the world full of turbulations. Apart from his super-man's conduct in the world of divines and devils, he likes to live the life like a thrust and gust, a dashing being on earth. It seems as if he himself, according to a well thought and well planned scheme, has taken off his garb of divinehood and started conducting the mundane matters like an earthly man. His image of down to earth village guy is very pleasing and accommodative. He behaves as one of many playing the game of colors (Holi) and dance with female friends which was his cherished past time.

After winning battle, Krishan entered the town as victor. Then to celebrate his victory by, "joining the company of damsels, his mind was overwhelmingly in pleasure. Joining all of them, he drank wine. Joining in singing songs, his heart was full of joy." (P.543-44)

Krishan had fought a fierce battle with Jarasindh. By becoming a victor in the battle, he did an exemplary job. The people around were very happy. Everyone was in joy. But women folk was particularly happy, by seeing him, touching him, enjoying his pleasing personality, sweet words and beautiful body. They wanted him to laugh with them, as he used to do with Radha.

The number of women in the town,
assembling all, they look toward Shyam (Krishan).
Ornaments and the amount of wealth, all that they had,
they instantly presented (sacrificed) before Jadbir (Krishan)
and

Seeing sri bijnath (Krishna),
the king came running
and placed his head on his (Krishan's) feet.

The poet says that the king with respect, requested Shyam (Krishan) to sit on the throne:

He (king) brought the alcoholic essence,
and placed it before Shyam,
seeing it Shyam was greatly pleased. (p. 494)

Once, Balbadar, his brother, came to see him:

Both brothers embraced each other,
and they were, at peace, in pleasure.
Drinking wine, they loudly laughed
and thus they came to their own home. (p. 540)

Now Krishan, with his brave attempt, won the daughter of king and celebrated this event:

When after winning the daughter of the king of Aoudh,
Har (Krishan) reached back his home.
While walking with Paarth (Arjun)
he made out a plan in his mind.
While drinking wine, he asked for lot of poppy, husk and
opium. (p. 521)

After giving lot of company to them (dancing party)
Har (Krishna) brought Paarth alongwith him
and placed his foot on earth.
He asked for bringing opium, poppy husk.
drinking wine with, they fared good bye to sadness.
(p. 522)

Again:

Together they consumed poppy husk,
opium, taank (a kind of wine)

and drank alcohol to enjoy full pleasure.
 For informing, he sent Narad,
 and told to tell that this job is completed
 with the help of Udhav (Krishan) (p. 547)

Lord Krishan was a very practical player. Unlike other Avatars, he was always ready to take up arms in war and enjoy life in its fullest in free time. Actually he was a success oriented mind. The case of Arjun's targeting the eye of fish, was infact the mind of Krishan, playing through Arjun's body. He would always fix his goal, particularly in the battle, to win it, and he would win by all means. In fact, in his philosophy of life, means carry no weight, only the end-product i.e. victory matters.

Of course, the allegation by an enemy, particularly defeated one, cannot be and should not be given credence in the normal circumstances. But when it is uttered by a known brave warrior, it cannot be ignored also. So, poet does when Akhar Singh accused Lord Krishan. He says :

He (Akhar Singh) seeing on the face of Har said,

You have killed Addar Singh by treachery.
 You have finished Ajab Singh with foul.
 This secret I could see in depth. (p. 415)

In the battle, once enemy was dominating the scene. Krishan found it impossible to defeat him. But he was never prepared to accept defeat. In any way, he was to win the battle. For this purpose, he approached Shive Jeo, Brahma (a senior god) and also the angel of death.

Alongwith it, he played a device also.

The poet says :

The eyes of divine damsels were like sharp arrows.
 The moment king looked at them,
 he felt his heart fallen for them.
 Joining together both,
 Nard and Brahma, in the battle field,
 got him lost in talks.
 Sensing the best opportunity,
 Shyam (Krishan) shot the arrow for death, to kill him.

With the power of dictums and treachery.
He then, cut the head of king to throw it down.

(p. 430)

When Krishan found that enemy was undefeatable, even by inflicting injuries, he approached Brahma and Indar for help. They advised him:

All the brave warriors are fighting in battle.
There in battle field the divine damsels,
should go together and dance.
With the drum beating in battle field,
they sang the pleasant tunes like kinner and Gandrabh etc.
Seeing their magic of music,
the mind of the king (in battle) got lost.
At once, Kahna (Krishan) picked up and directed
the arrow towards the body of great king. (p. 468)

Lord Krishan in Dasam Granth does not mind, putting one against other, in the larger interest. This happened when Yudhistar called for a meeting and a large number of V.I.P.'s participated in it. Duryodhan with his people was also there. During this period, an unfortunate event happened. Duryodhan fell in a pool of water :

Then and there, he fell in the pool of water.
First his clothes got wet, then he was drowning.
When drowning he got out of it.
King (he) got very angry in his mind.
For liberating from this burden,
With his eye, Kahna (Krishna) conveyed the secret to Bhim.

This way, Bhim then stated :

Lo! son of a blind has also become blind. (p. 554)

Thus Krishna had the art of wit to provoke someone to act in a particular way. Naturally, such an action was for desired goal which usually was targeted.

The chapter on Krishna Avtar in Dasam Granth, is full of stories about battles, he participated and personally fought with enemies like king's, warriors, mostly with demons. In fact, all

his opponents were Rakshas (evil in human frame) and all his allies were superior human beings or divines.

The longest story, within the story, is battle with Kharg Singh. On the request of Yudhistar in this connection, Krishan replies:

Then the Master of Yadav (Krishan)
spoke like this :

I have come only for this purpose.

(But) first let us kill Jara Sindh (p. 547)

Jara Sindh a friend of Kharg Singh, was closely related to Kans, the maternal uncle of Krishan. After Kans whom he killed Krishan stalled Kans father on his throne, for ruling. Jara Sindh was opposed to it so he decided to get into battle, if need be. Krishan, when came to participate in a sacrificial fire he shared his mind, as quoted above, with Pandvas. Thus it was, in fact, a question of Krishan's prestige and it must not remain unanswered. So, the killing of Jara Sindh, the elimination of an enemy, was thus a must for finishing one who dared opposing Krishan. Taking along Pandav brothers with a hidden sword he went to Jara Sindh. There things went out of control and a fight began. Krishan and Bhim, both with cudgles as weapon, fought with Jara Sindh. With many periodic battles this battle continued for many days. Latter on in the battle when Bhim was at the verge of defeat, Krishan helped him through an indication. The poet say :

The battle took twenty seven days,
then king with might won and Bhim was defeated.
Sri Brijnath (Krishan) then motivated him,
and directed the battle to be a decisive one.

Picking a straw in hand, he broke it in between,
to point a way to kill him.

Exactly, as Shyam (Krishan) did speak,
Bhim cut the king into two slices. (p. 549)

As per the scheme of Krishan, he wanted to kill Jara Sindh first. But it so happened, that he was likely to be killed after the death of Kharg Singh.

Earlier killing of a king, a warrior, that too with smartness, annoyed Kharg Singh, a friend. He decided to avenge it. So, he with powerful contingent arrived for the said purpose. Seeing Kharg Singh, with his supporters, Yudhistar in awe spoke that now things would be difficult.

Now the story of battles, did take shape. Krishna was fighting to settle his family matters. Whereas Kharg Singh was fighting to avenge his friend's death, at the hands of Krishan and his allies.

From Krishan's side, first Krishan sought the the help of divines like Indar etc, to battle with devils, Singhs, maleshes (impure ones) and many other sections of fighters to face and fight with them to win the battle. Everyone fought with conviction and courage, but of no avail. Kharg Singh was intact and dominating the war scene. Finding him unbeaten Krishan was worried. He went to divines (Devtas) for help. They also extended it, but Kharg Singh remained unnerved. This was shocking in terms of Krishan's game plan. If Kharg Singh is not defeated, Krishan's prestige as a brave warrior, a cute planner, a victor was likely to suffer and this would influence his future course of life. But situation was going out of his hand.

Then Krishan approached Brahma and Shiv Ji for help. They both, one and another, came with their forces and weapons. They fought bravely with unmatching skill and bravery, but Kharg Singh remained unmoved. He fought and forced them to leave the battle field and go back to their dream-lands for a comfortable living.

When none could match the bravery of Kharg Singh everyone, including the greatest, ran away many times, from battle field. The poet uses similes to describe this situation. He says it seems as if a deer runs away by seeing a lion or he compares the army of Krishan with goats and that of Kharg Singh with elephants. Summing up the issue the poet speaks through the mouth of Kharg Singh :

"Listening such words from Har (Krishan) then and there, the king replied why are you crying in the battlefield, As if someone has looted your forest ? You speak stoudly in obstinacy When many times defeated by us you have run away from me. You are called Brijnath, by name, but to-day you are living in society meaninglessly shamelessly.

Kharg Singh again speaks :

Why in anger, you are in battle field to fight. O! Har go and live for some days in comforts you are young, youthful, beautiful, Now beard is growing on your face. O! Ghani Shyam (Krishan) listen, go home, take rest, enjoy pleasures, drink nectar. Why you lose your life in battle field. Don't make your mother and father issuless. (p. 443)

But Krishan was determined not to leave the battle field and win the war by any means. So, he innovated new ideas.

Krishan was advised to detract Kharg Singh, with the help of beautiful women. So, much so, on behalf of Krishan, Brahma comes to Kharg Singh and says:

Don't keep (reminding) the story of war in mind, set your own future right. Therefore do not now take time accept my suggestion. O! intelligent and brave, listen and do not delay, now, move to the house of Indar. Whatever the kind of divine women, from the wives of divines, you desire meet them, and by mating enjoy the pleasure. (p. 469)

Kharg Singh did not oblige Brahma. After facing defeat

repeatedly, getting himself injured and finding his army running away, Krishan was worried. Even bravest among the brave like Arjan, Duryodhan, including himself, could not succeed in marginalizing the enemy, Kharg Singh. Then he approached divines and gods like Brahma, Shiv ji, Indar etc, but of no avail. The crux of the problem was that Krishan had to win. So, they thought of a plan. The beautiful women of divines started charming him with arrow like hunting eyes. Narad and Brahma, both engaged him in talks. Finding the best opportunity, Shyam immediately shot, a deadly arrow, to kill him.

Krishan achieved his goal of likely killing Kharg Singh. He was beheaded. But this created another problem. Kharg Singh continued to fight, as good as earlier, with his head in one hand and weapon in other hand. He created a havoc. What to talk of army men, even divines were terrified. Kharg Singh injured Krishan, only to fall on ground. There was a terror all around and everybody was running hither and thither to save his life. Even Krishan ran away. The beautiful ladies of divines and common people were dancing in praise of Kharg Singh.

Krishan asked ladies of divines to carry Kharg Singh to paradise. They brought a palki for this purpose. However, they got him to sit in for carrying him. But, immediately he could realise the game of Krishan. So he jumped out of the carriage and started fighting with renewed anger and thrust. Every body was in terror and thus helpless.

Losing mind, Har (Krishna) accepted defeat and said it is purposeless to carry on war with king. He thought of another plan:

Accepting defeat,
all divinés and Krishan then said:
O! king, leave fighting,
We, having grass in mouth, request you.

.....
None else is brave like you.
your dominance is visible in three worlds. (p. 472)

Kharg Singh obliged this request and left for heavenly abode. Krishan had a sigh of relief, his breath was restored.

While going through this portion of the chapter on Krishan Avtar, one can easily make out that Krishan was a very shrewd and brave person, of course, a real Avtar. He had love for the suffering world, for saints and full respect for divine heavenly beings. His faith in God and the god descendant on earth was really unshakable. Throughout his life from childhood to the last moment, he fought so many battles in defense of fine piece of human material and for eliminating the wide spread evil.

Krishan, when depicted as a human being, is a combination of so many good things. He has taste for delicious and energy giving food, hard drinks, and good many intoxicants etc. His love for dance, music, singing, interest in female friends, playing on flute, is well portrayed. His sex life was very liberal. Caressing, kissing, embracing, catching female friends was his cherished game. He liberally used to have sex by consent, attraction and also with ladies of the enemy, particularly when capturing or relieving them from enemy's camp. He married sixteen thousand women, gave ten male children and one female child to each one. It seems his sex energy was inexhaustive.

He was very practical person. He fought uncountable number of battles. In each battle, victory was his prerogative. This, he will achieve by any mean. Fair or foul means in conflict or in war were undistinguishable. Only victory was his priority and this he would achieve by any method, any tact, any alliance, any weapon, in any battle field. Thus battle with Kharg Singh seems to be more of a prestige problem, because the given conflict he resolves by saying :

The dynasty of jadavs
is possessed by serious ego.
only gods are our protectors.
Obstinate, they do not let anyone come on fore-front.
Because of that (nature) they are suffering such fruits (defeat
etc.)

Yadav dynasty did not leave arrogance.
 (Therefore) for this end, Rikhi (saints) took birth.
 O! Siron, I tell you one thing:
 (otherwise) has anyone fought battle with me and won?
 There is no difference between me and Kharg Singh.
 Only my form (spirit) lives in the world. (p. 474)

Keeping the above discussion in mind, it can safely be concluded that Krishan was a great fighter, an excellent redeemer for divines, for his family, for village folk for the contemporary society. He is of the opinion that the defeat at the hands of Kharg Singh was, in fact, to teach lesson to Yadavs, obsessed by ego.

His sole mission for taking birth in every age is claimed to be that of a protector of religion, of truth, of righteousness whenever they are in trouble from their opponents.

In Dasam Granth more emphasis is upon Krishan heroism, his heroic deeds, his love for worldly pleasures, for women while dancing, caressing, mating, enjoying music with them, wine and other intoxicants. These qualities end up in making him an earthly hero. He enjoys the company of braves, cuts jokes with them, himself puts down the defeated ones, takes away their women, marries them. All this make him hard with enemy and rusty with companion. His extremely friendly nature, like with Sudama, with Pandavs (Particularly Arjun) and his devotion for divines, elderly, priest and his family traditions makes him a passionate human soul. All this present him as a hero of the people, particularly Yadavs. He emerges 'Yadav Nayak' hero of the yadavs, of the Brij, etc.

Right in the beginning of the chapter on Avtars, the poet makes his point of view clear. He says :

Those who have bodies in different forms.
 They claimed themselves to be Avtars.
 Supreme being is He, who is called one
 In the end, all others end up in Him. (p. 158)

Again and again, throughout the chapter, the poet asserts

that there is no other god, than one God. The Avatars are only humans in different bodies, with different assigned roles. They emerged as heroes, as they were gifted ones. Some of them became kings, so they were heroes also, therefore he believes that they deserve respect, but no worship.

KHARG SINGH

A Hero in Rage

Characterisation in the narratives of Dasam Granth is mainly stereotype. There are characters like divines and demons, good and bad, pure and impure ones. If there is some deviation, which is there then, it is an exception. Even in descriptive poetry, this trend is visible here and there.

While describing the life of Lord Krishan, a very brave character named Kharg Singh appears on the scene. Krishan had and animosity with Kans his maternal uncle. It was a question of life and death between the two. At one time, Kans wanted to kill Krishan, his sister's son. Now Krishan wanted to kill him, for his personal security, or revenge or due to some given circumstances. Krishan killed him in the battle. He, then, made father of Kans, the king. Wife of Kans with tears in her eyes, went to her father, Jara Sindh and complained about his bad treatment with her.

Earlier, with the help of Jara Sindh, father-in-law, Kans snatched kingdom forcibly from his own father Ugarsen. After killing Kans, Krishan handed over the kingdom of Mathura to Ugarsen. This was the immediate reason which added fuel to fire far feud raging between the two clans. Jara Sindh could not tolerate the killing of his son-in-law Kans, maltreatment extended to his daughter, the widow of Kans and finally stalling Ugarsen as a king.

Jara Sindh decided to enter into a battle with Krishan, in order to teach him a lesson. He wanted to avenge in view of the above stated reasons. The battle between them took place.

In the story, a part of which has appeared earlier also, under assessment, there was a character, named Kharg Singh. He was a friend of Jara Sindh also. He also could not digest the death of his friends at the hands of Krishan. He too decided to avenge their death. Now Jara Sindh and Kharg Singh both are powerful enemies of Krishan. Though they did not join together in any battle, yet they were cause for worry.

On Kharg Singh's decision and call for the cause, four of his friends responded. They, with their forces, came to help their friend in the ensuing battle. Krishan also called his allies including Yudhistar and Duryodhan, with their forces. They also came to enter into battle from the side of Krishan. The battle was very devastating, more so for the Yadav brothers. The poet comments about the scene :

Listening this (derogatory utterances) no brave man
got angry and none returned for fight.

Instead all ran after king.

Yadavs ran like goats,
As if Khargesh (King Kharg Singh)
has become the king of elephants.

(p. 442)

Earlier before the entry of Kharg Singh, Krishan did kill many of his enemies. But there also his opponents view is:

Ran Singh spoke in anger with Har (Krishan)
You have killed brave persons
But with foul.

(p. 411)

Right before Har, he said:

you have killed Adar Singh with wile.

(p. 415)

Amit Singh says to Krishan :

You are given a name of big brave
tell me which brave one you have killed with might.

When in battle with Jara Sindh everyone from Krishan's fighters refuse to take up arms :

None could take courage,
fearing the battle, every body's mind was to run away.

Then Krishan told to his deserting companions :

"Roister in mind without worry,
we both brothers will go and fight. (p. 394)

When in battle with Kharg Singh, things for Krishan became yet worse. Kharg Singh was so daring, so dauntless that none could escape his wrath:

Showing their boldness,
They got running away.
Lot of brave yadavs including king (Krishan) and
Those brave who came (with Krishna) and fought,
They all had to leave the hope for life. (p. 438)

The simile of goats and elephant is again repeated here. When Kharg Singh was taking a heavy toll, Krishan fearing the rain of bows, ran away. In doing so, Kharg Singh reflected :

Consoling his mind he talks to himself,
(Shyam: Krishan) you have acted like Ahirs. (p. 442)
(a tribe of milk-vendors)

After some time, Krishan again took up the courage and accompanied by Yadav army, he challenged Kharg Singh. He threatened to defeat and kill him. But the warrior in Kharg Singh was in more confidence. Instead of being shaken by the boldness of Krishan, he spoke otherwise. He said:

Listening this way, the words of Har (Krishan)
Then and there the king (opponent) replied.
Why are you crying in battle field,
as if somebody has looted your jungle.
you still speak stoutly in obstinacy,
even when many times, defeated by us, you ran away.
People call you Brij Nath, by name,
you are to-day, shamelessly lost in society.
why are you in anger, in battle,
O! Har, Go and live in comforts for some good times.
you are young, in godly frame,
moustaches are just appearing on (your) face.
O! Ghani sham listen, go home, take rest
and drink the nectar of happiness.

you are uselessly losing your life in battle
Don't leave your parents issueless.

If you can run, run now

Otherwise in the end, you will leave for the house of death.

(p. 442-43)

With this counter threat, the army of Yadavs became more panicky and started running away.

But Krishan using his miracle in speech pursued his army to gain courage and fight. They did give a good fight. Krishan also struck down many brave warriors. Their performance was good, but Kharg Singh remained unshaken, instead he became more furious. He inflicted a number of losses to the army of Yadavs. When Krishan felt helpless, finding no success in battle, he approached divines for help. This device is very popular in mythical literature, particularly Purans etc. Even in Bachitar Natak also, when divine failed in fighting out demons, they approached Durga, a goddess, in myth. She fought on their behalf and restored their honour and throne. Here, the case is little different. Now Krishan approached divines for help. They came and fought from the side of Krishan. But they also could not humble down Kharg Singh. On the other hand, he fought so bravely, that divines, fearing their life in danger, started running away from the ground. The poet says:

When all divines ran away,

Then king boasted in ego.

Aiming arrow at Har (with courage),

he shouted, I am the might.

(p. 444)

Kharg Singh was becoming an unbeatable opponent for Krishan in battle. Whenever and whatever way, Krishan collected army and advanced to kill him, he had to face defeat. Finding Pandavs beaten and running away, Krishan called upon Duryodhan to help him in battle. Duryodhan came and was very furious in battle. He, accompanied by Parth (Arjun) Yudhistar, Bhikam, Daroan and many more celebrities with

them did surround Kharg Singh. They fought bravely, targeted to kill Kharg Singh but, to their dismay, Kharg Singh proved superior in war-fare. The allies army, terrified, was again racing out. The scene was very disheartening for them. Then Parth (Arjun) came forward and shouted to motivate the warriors, to stop running, come back and fight for Krishan :

Those who were running back fast,
 Parth shouted at them listen,
 for the cause of Brij Raj,
 fight all brave ones,
 and do not slink.

(p. 464)

The defeat was again their destiny. Krishan and his associates were completely unarmed. They were mentally tired. He again tried to approach gods. This time he requested Shiv to come for help. He came for Krishan's help. The brave in his camp again took up courage and fought under the command of new leader. Even after a decisive battle, the attack of combined forces, the result was as earlier. Of all the commanders Yudhister was more non-plus. He talked his heart to Krishan also that they were badly involved. Something urgent should be planned, because defeating Kharg Singh was not their destiny.

In the given situation, Krishan was convinced that he could not defeat Kharg Singh. So he thought of approaching Brahma. The new supporter was also sure that this way, in battle they were unable to defeat him. He after desperation suggested to Krishan:

Give order to very beautiful women.
 Do everything that please the King (Kharg Singh)
 Seeing the feats, when King gets involved, raptured.
 His mind would melt, the power would reduce.

Brahma said do like this:

When his mind is charmed
 his power will melt
 when you see the king fallen.
 Then send him to house of death.

(p. 468)

Krishan followed this scheme. A deadly battle took place yet Kharg Singh was undaunted. He was in rage killing continuously and unchecked. The bravest one were like a straw for him. Brahma came to him asking him to shun the killing brave and good people. I provide you an opportunity to leave for paradise with body, and then enjoy the pleasure of most beautiful damsels. But Kharg Singh did not accept this offer. He argued his case in the sense of a brave man. He was fighting to avenge his friend's killing. He would not compromise with conviction.

The problem was that whoever, including divines and mighty warriors, came to face Kharg Singh in battle, were beheaded by him. None could dishearten or disarmed Kharg Singh. The situation became very grave, almost unthought and unheard by anyone. Every body, even Krishan and his allies were dispirited. So much so that many times they thought of leaving the ground. Brahma revised his plan. In consultation with divine and other allies, he prepared a plan. Rudar contemplated upon a dictum and recited it near (in the ears of Krishna. Thus the devil (of death) entered the head of Krishan. The scheme under process was not yet abandoned. Brahma made an attempt, to save Krishan from the humiliating situation. He ordered the young beauties to resume their performance. After this daughters of divines and Nard and Brahma were to play a role. They were free to use any method to attract Kharg Singh. Now they were on a mission:

Seeing the impertinent eyes of the (dancing) daughters of
divines

The heart of the king was tempted.

Nard and brahma, joining together.

In the battle field, engaged him (king) in conversation.

Seeing this, with great precision Shave (Krishan)
shot his arrow to kill the king:

with the power of dictum and of fraud,
the king of Jadav, cutting his head,

threw it on the ground.

(p. 470)

Then what happened:

Even though his head was cut
He did not stop fighting.
Holding his head in hand
he threw it towards Krishna.

.....

That head struck the person of Har (Krishan)
his feet were shaken and he got fainted.
Look at the might of the king.
he with his head, got Prabh (Krishan)
to fall upon earth.

(p. 471)

Kharg Singh was now in the battle without head on his body. Seeing this miracle, everyone was thrilled in awe. They started praising his incomparable strength. The damsels around started dancing, amusing, praising him. But, those who conspired were terrified in fear. He was killing rather slicing men in the field mercilessly. Everyone tried to run away in fear to save his life:

But Shiv was undaunted, and he attacked him
To him, the brave, the great warrior, king
gave a slap and threw him on the ground. (p. 471)

The bout of killing was yet unabated. Kharg Singh was beating, slashing, killing, furiously.

Looking at this scene, Krishan got in anger. He collected his weapons, measured his strength and entered the battle. He with his might, was dominating the war scene. None could face him. At this hour, Kharg Singh also got angry. He, with his pride, entered the field. Seeing his recklessness in battle, everyone was frightened. Resultantly:

The hero of Jadavs (Krishan) and other fighters
Started running out, none stopped there.
It looked, as if, in the battle field,
every fighter found his death in him (king). (p. 471)

Now, Kharg Singh became unbearable for Krishan and his allies. They again thought of a plan to save the situation. They

unarmed themselves, started praising his might. The poet concludes:

Then, in all modesty.
 Krishan and other divines said.
 O! king now withdraw from war.
 We request you by holding grass in our mouth.
 Listening the words of helpless.
 The king threw away his anger. (p. 471)

He threw away his weapons, remembered God and embraced the silence of death. Every body, even the mightiest ones heaved a sigh of relief. They were sure that in his death was their life.

After Kharg Singh's death, Krishan praised him. He told his people around that he was mightiest warrior in the world. No body was strong enough to face him. But his victory in this battle is, in fact my victory. He says

O! Sron, listen I tell you a secret.
 Who has fought in battle with me and won?
 There is no difference in me and Kharg Singh
 It is my being, pervading the world. (p. 474)

This way, very smartly, Krishan rationalises the result of war. Not only this, after Kharg Singh left in the company of damsels to paradise, Krishan began to shower a lot of praise on him. The description of Kharg Singh's laudation is very long; the longest one in the narratives of this kind, running into several pages, and that too by Lord Krishan himself. Then he was hailed by the residents of paradise also. By this, one can safely conclude that hero of this narration is Kharg Singh. He emerges taller than everyone, playing in parable. Keeping in view, the nature of epic form of poetry, which it is, this conclusion proves correct. The poet is determined to prove that the myth of divines and demons is only a fallacy. What matters is the rightly directed mind hence conviction, courage.

This story is part of Bachitar Natak, the source of which is Skandh Puran.

LORD RAM

Three in One

Story of Ram figures in Dasam Granth on P.188 to 254. Ram is a mythical god (Avtar) worshipped and followed by a fairly good number of Hindus. First of all Maha Rishi Balmik wrote an epic, projecting Ram as a hero. Later on Tulsi Dass, a faithful devotee of Ram, wrote an epic in which Ram is leading the story. This epic, with its number of poetic qualities, stream of unbound emotions, strong sense of devotion and soul-touching meaning and music, became very popular, particularly in middle and north India. It has influenced the minds of large sections of society. Sur Das made Krishan an ever living legend. Tulsi Das made Ram a loving christmatic hero of the aspirations of the people in larger part of India.

The poet of Dasam Granth in the beginning creates a scene happening on the earth, due to which Ram took birth. He says:

“Then a long time had passed,
when a dynasty of devils,
came into being (power).
Devils started creating lot of troubles.
None could manage even a little of them.
Then all the divines (Devs) got together,
and went to a place called sea of milk.
For a long time, they lived at that place.
There was Bisan (Vishnu) alongwith one named Brahma.
Again and again, suffering they cried.
This sound of cry reached the ear of Kaal.
Then God saw divines in trouble.

Giving a smile, he sounded the tune of Kaal.
 O! Raghu Nath (Master of Raghus),
 the reliever (of pains) take birth.
 And rule Auadh and enjoy comfort for long time.

(p. 188)

Ram Chandar took birth. As per the Will of God, in the given situation, he descended on earth to fulfill His wish and stand by the given promise for the destiny of the people, of the divines, to make their life and life-style worth living. In fact his birth was a dedication to the life with no fear; free of terror perpetuated only by devils. The promise made by Lord Krishan, in Bhagwat Gita, that whenever evil dominates the virtue, I do descend and set right the imbalance created by evil forces. Thus again virtue gets a place of dominance over evil. This promise, it looks, as if is the product of Lord Ram's mission of life. The poet defines it very clearly right at the time of his birth:

All the three ladies became pregnant,
 by eating Kheer (A sweet rice and milk dish).
 Then ladies entered tenth month of pregnancy,
 for the loving liberation of saints.
 Ram descended on earth (took birth)
 For setting right Ravan and alikes. (symbols of evil)

(p. 192)

In Dasam Granth really this process of struggle against evil forces started with the very birth of Lord Ram. The Rishis and Munis (spirituals) started a ceremony of burning sacred fire to purify the minds, the environments, the lives of the people.

The devils smelled the fragrance of ghee (clarified butter) burning in fire.
 Running they dashed towards it,
 beating and torching saint's, they looted
 and had eaten all material and cooked food. (pp. 193-94)

The troubled saint's were in anger and protest, but could not help themselves. So they approached the king, father of Ram and requested :

Please loan (give) us your son named Ram.
 Otherwise, demons will reduce us all to ashes to-day,
 now and here.
 Realizing the anguish of saints,
 the king asked his son to accompany them. (pp. 193-194)

This way the mission of Ram starts taking shape right when he was not even young. Now Ram was set to destroy the evil on the surface of earth. On the way to targeted place, the party of saints was engaged by Tarka a devil in women. She stopped Ram and saints and challenged to fight before going further. Ram consoled saints not to fear from her, because he would handle her successfully. Seeing her, Ram took "Teer Kaman" (bow and arrow) in his hand and aimed at her. The moment arrow struck her, injured Bisambhra (Tarka) fell on road. This way the evil was killed by Ram. They were yet on the way, when another two demons attacked them. Most of the members of Ram's party, fearing the devils, started running away. Ram was left alone to fight, so he did and killed the mighty enemy then and there. Of course, it was a fierce battle, but he could finish them.

Thus the journey of fighting and finishing evil continued and finally it reached Lanka, where the famous war with Ravan took place. Ravan's case is very strange case. By birth he was very learned Brahmin. He was appreciated and patronized by heavenly bodies, the mythical gods, yet he crossed the moral base, to the extent that he became a Raksh (devil), a mind entrenched in severe ego, a self killing disease. Physically, he was very strong, but was handicapped by deceptive perception of men and material. To get his wife, liberated from his captivity, Ram reached Lanka, with his force. He and his men fought, defeated and killed the mightiest in Ravan's army. Finally, Ravan was also killed. Lanka was destroyed, Sita was freed and everything connected with Ravan was also immaterialised. All his brave brothers in ego, sons, army officers were killed. In fact, the golden fort of devil, was razed to ground. It seems the mission of Ram's birth achieved a purposeful success here:

The Devs (gods) became happy.

They showered flowers.

(p. 225)

And

All saints accepted.

All the three worlds could know.

The bands of victory were sounded

Then Ram roared.

He won (back) Sita.

Songs of joy were sung.

All the divines (Devs) were happy.

The flowers were showered like rain.

(p. 240)

Ram is remembered, by the followers, as Maryade-Purshotam i.e. one who is the best person in the context of traditions or who is founder of traditions or who is upholder of traditions. In any case, the tradition of higher values of life, of service, sacrifice and bravery are signified through his person. The adoptable traditions of social relations, like relationship with mother (in his case, mothers), father, brothers, wife and above all with subjects are idealized through him. He is projected as a model of good governance.

His love and dedication for traditions is further projected through his character, faithfully and obediently accepting and glorifying the ideals revealed through scriptures, known as Hindu scriptures. Maha Rishi Manu, the author of Manu simiriti, seems to be his real guide, like the guide of all Hindus who believe in traditional social set-up and traditional principles for governance of life. Dasam Granth has given a place of Avtar/(god) to Manu in 16th story on Avtars. (P.184) The hero has been praised for his role in perpetuating traditional values of life or in re-estalishing the system of social order given in scriptures. It seems that the spirite of Manu's teachings or dictums given by him in his treatise had tremendously influenced the thoughts and actions of Ram. He in Dasam Granth, in fact, represents Manu or his spirit through his role as an Avtar (divine) of Hindus.

Manu preached that social life, should be divided into four sections with four different labels and occupations. First section consisted of those who were called Brahmins, meaning priests, ritualists and propagators of traditions. Brahmin's job was to teach, preach and guide the king which means to control all the three pillars of society: one i.e university second i.e. church and third i.e state. This means actually he was holding the reigns of the king and through him society. The second section was of Khatris, the warriors and this way the rulers. Khatris were controlling the destiny of their subjects. But de-facto controller was yet Brahmin because he was teacher/guide of the king. He was the policy maker and thus indirectly controlling the system, the nerve-centre of power. So, much so, he was exempted from punishment even after committing a serious crime, for which other three sections must be punished , though they too in accordance with their social status. Based upon this division. Khatris were second in importance, in hierarchical order.

The third section of the society was that of Vaish, i.e. trading class. Their job was to conduct and promote business, trade and thus they were money masters. If Brahmin was prominent because of learning, Khatri was prominent because of owning political power, then Vaish was influencial because of controlling economy of the state. All the three sections were important in their own way, they were to earn and enjoy.

But the fourth section i.e. of the Shudhras (Dalits in the modern idiom) was, of all, deprived on all accounts. They were owning nothing, no land, no trade, no job, even no sense of belonging. Nothing belonged to them, even their women i.e. wives and their children did not belong to them. Their assigned role was to serve the other sections, in the way they desire and eat whatever they gave, good, bad, full, half, or even rotten one. They had no right even to protest. They were the real depressed class. Later on, saint Tulsi Das pronounced, Maha Rishi Mannu's above said code in the following words; a very popular couplet :

The drum, the uncultured, the shudar (Dalit)
 the animal and the women,
 These five deserve beating.

This system of maintaining divided society, according to Mannu, was to keep the society disciplined for better results in terms of management, economic growth and pure culture. The poet of Dasam Granth projects Ram as a faithful follower of Vedas, because he systematized the given society accordingly. Thus he implemented the so-called sacred social system. The poet says:

He put every section on their given job.
 And divided the people into four classes.
 The Khatris, (Warriors) should serve the Bipar. (priest)
 Bais (Vaish) should see deity in Khatri.
 Sudar (Dalit) should serve all (the three sections)
 Wherever any one sends, he should rush
 As is the kind of discipline given by Vedas
 same was uttered by Ram. (p. 252)

Further the poet explains Ram's vision of bringing society into order. He says:

In many ways, he (Ram) set right the system of rule.
 He won the kings of different countries.
 He applied the different tools like:
 Saam: to manage with sweet words.
 Daam: to manage with money power.
 Dand: to manage with awarding punishment.
 Bhed: to manage with creating division in society.
 (to divide and rule)
 Disciplining like this is called vedic discipline. (p. 252)

One thing is very strong in the characterization of Ram. He is a god for his faithfuls. A very tall personality in Indian myth. A very charismatic one, who penetrated into the minds of the lot of people. He abides in their heart, controls their mind and body. His followers believe that he controls the life of the entire world. But whenever he took any initiative, he did any action, he was guided by someone else, may be by the cries of

a human or direction by some saint or a heavenly body. Even in the above context, he took a decision, when guided by elder or responded to the cries of a Brahmin, number one in hierarchical order. The poet narrates :

During the period (When debate among Rishis was going on)
a Brahmin, whose son had died, came crying.
Get my son alive, otherwise I would send a curse upon you.
From his cries, Ram could know his worry.
He ordered the divine to take the shuttle to that side :
Where on the north side, there used to live a shudar.
He was hanging head down in a well.
He (Shudra) was absorbed in intense meditation.
Ram, with his hand, killed him.
Son of Brahm (Brahmin) got alive
and thus Brahmin's agony was over.
This spread the praise of Ram in four directions. (p. 243)

For his first encounter with devil, Ram was begged from his father, taken to a place and motivated by hermit to take the devil to battle and kill him. So, Ram did and obliged the saint and through him the divines, by relieving them from perpetual cruelty of devils. On their further journey he again pleased the saints by following their direction and killing two more devils.

Now Rishi Beas appeared on the scene. He told Ram that Sita was going to hold a gathering exercising her right to choose a man for marrying. Keeping in view her beauty and excellence, we must go there, participate and win her hand:

Listen o ! dear Ram.
You accompany me.
Let us bring Sita, by winning.
You accept what I am saying.
This will give you success. (p. 195)

That is how, Sita was won and brought by Ram to his palace. But then another conflict endangered the harmony of the home. This time it was Mathura, a maid in the palace of Kakai, the step mother of Ram. On her insisting, the step mother, asked for Ram to go to forests. After Mathura, Rishi Vasihist supported

the demand of Kakai, may be in the name of justice. He went to Ram and told him to accept the decision of destiny. Of course, listening the suggestion of Vashisht, Dashrath, the father of Ram, collapsed and died. Thus, the decision that Ram must go to forest, is here taken by Vashist. (P.206)

On the question of golden deer, Ram knew that it was not possible. God given life cannot be in artificial contours. This he told to Sita also. He said :

O ! Sita there cannot be a deer, made of gold.

Neither I have ever heard,
nor God has ever created.

On all accounts, it is a deception (being played) by some devil.

By coming in forest he, the devil is a deceiving. (p. 216)

But Sita insisted and Ram had to leave for hunting the golden deer. Now, it is for the reader to see that even when Ram knew it, he could not resist the wish of his wife. Sita is the guiding force here.

On his unsuccessful return, Ram found that Sita was not there. He searched on all sides and places, but she could not be traced. The impact of Sita's missing was so unbearable for Ram, that:

He stood, but again got fallen on earth
His life returned (in body) after three hours. (p. 217)

He was roaming in forest, asking trees, plants, every thing grew in forest, for a clue about Sita. But no trace was available. Every thing around was in agony, feeling pain in separation. Then Jatau, a bird came to his rescue. He told him that Ravan had kidnapped and taken away Sita, obviously, she must be in Lanka, the kingdom of Ravan. Now, problem before Ram: how to get Sita released and brought back to home. He was really in wilderness, knowing not what to do. Then as his fortune guided him, Hanuman came across him:

Hanwant (Hanuman) met him (Ram Chandar) on the way, then he befriended him.

He (Hanuman) brought the king of monkeys
And got him to prostrate at Raghuraj's (Ram) feet. (p. 217)

Hanuman prepared the strategy of war against Ravan as also the formation of the army:

After dividing the army for four directions,
Hanwant proceeded towards Lank(a). (p. 217)

Thus Hanuman prepared the plan, for the formation of army and strategy to attack Lanka for securing the release of Sita. Sugriv, the king of monkeys, was there to help him.

This way all through life whenever Ram, had to prepare for a new action, somebody was there to guide him, to lead him. This happened during his war at Lanka also.

Now comes, his war with sons. All the four brothers were killed by brave brothers: Lov and Kus. At this development, Maha Rishi Balmik was emotionally disturbed. The poet says:

Listening this, Munraj wept in many ways.
These children have got lost our peace. (p. 251)

Sita also reacted almost in the similar manner. Seeing her husband dead Sita wept from mouth:

she said, O! sons you have turned me into a widow.
Now give me wood.
I will myself burn with my husband.
Take me to cremation ground. (p. 251)

There was voice from sky :

Why O! Sita, you have become ignorant.

Listening voice :

Sia (Sita) the queen.
Brought water to have, in her hand.

She sprinkled water on all the four brothers and all got alive :

Their whims got run away.
They castigated their obstinacy.
prostrated at her feet.

As a result of it :

Sia (sita) and Raghubir (Ram) moved towards city, Aaudha (Ayodhiya).

They (Father and sons) decorated themselves, with many types of weapons. (p. 251)

It looked as if all three have come for accompanying Ram. After becoming pregnant, Sita suggested Ram that she should now leave for jungle. In the end, when Ram started talking about Sita's stay at Ravan's palace, she thought he was doubting her modesty. She prayed before mother earth to give her way. Mother accepted the prayer and Sita went into the lap of mother earth. Thus the dust got merged in dust. Following this Ram died in pain of separation. All his three brothers followed this action in the pain of their elder brother's separation. Thus story of Ram in Dasam Granth is the story of many leaders, including voice of God, from heavens.

No doubt for his followers Ram Chand was an Avtar, God descending on earth. This way, he was excellent on all accounts. He was brave, warrior, purshotam (best among men). His personal qualities were beyond description, yet he is described in Dasam Granth as always in need for guidance. He was the wisest, yet he had to deal with the demons, devils, de-humanized lot just to prove that even if one is the upholder of degenerated ones, he has to cross the world of this insanity to prove that life figures.

Passing through such a world, even gods are humanized. This happens with all great men, heroes and even Avtars. Ram Chandar, in this context, is also no exception. He carries an image of heavenly grandeur in human frame, yet some where, sometimes he is perceived and portrayed like anyone of the mortal beings. Such a treatment is visible at many places in this story. Ram is very handsome, wherever he goes people are attracted towards his exceptional beauty, culture, conversation. The women are always, at every place, attracted by him with a mind to share his art of etiquette in every game of life, even in terms of sex also:

Sia seeing Ram was injured with the bow of sex.
Whirling she fell on earth, she wambled like a drunk.

(p. 196)

Thus Sita also felt like such ladies. But then Sita was no less heavenly one. She was perfect image of dedication, love, service, sacrifice, yet she fell on the altar of doubt and lost her confidence even in his unshakable faith, in his inviolable determination as a husband. When she saw the exceptional physical attraction of Ram, her newly wed husband, she lost sense:

When women saw Ram in the evening,
they fell in bed.

They would not proceed on their way,
and would like to see him yet more. (p. 199)

Reaction of Sita on the situation is again recorded by the poet, in the way:

The wife in Sita got depressed,
how Ram's mind will care for me, now.
The way, by breaking the bow of Shankar,
he has wedded me,
he may wed many more (women)
Marrying other women,
my master will immediately forget me from mind.
Let me see my fortune, in good sense,
where it places me to-day. (p. 199)

No doubt, beauty of Ram's person was unmatchable. He was brave and belonged to palace, a king, yet his dedication and love for his wife was undoubtable. This is provable by another cluster of verses from the same story. In this portion he is presented as a person with passion. No doubt he is Avtar, God descended on earth, he is worshipped, adored and an elevated soul in human body. He is an image of perfection in person, in culture, in bravery, in sacrifice. He is the best in all forms and on all occasions. He is god for those who worship him. Yet at several places, his being best includes his human mind also. He is a human, full of faith, religious fervour,

obedience, commitment to his elders, meditators, his co-fighters and doing everything for maintaining discipline in society. His human mind, seeking worldly pleasures is an excellent expression showing his sincere and manly interest in his wife.

The poet says :

He built a home, a palace of great grandeur
 There Ram used to take rest in that home of faith.
 Therein he used to play a game of joy
 by mating with his wife.
 Like it happens in the time,
 fit for doing such things. (p. 245)

It is here that Sita conceived. It seems as if even in human concerns, Ram did not forget to give it a colour of special occasion, particularly in terms of his behavior with Sita. When she conceived, the poet says:

All women heard that Sita had conceived.
 Then sita again spoke these words to Ram.
 I am greatly happy by moving in garden.
 But now, my master, permit me to leave.
 Listen O! dearer than my life,
 please favour me with this act. (p. 245)

Ram, faithfully obeying her wish, sent her to jungle, accompanied by his brother Lakshman. But in the end, reacting to Ram's sense of doubt because of which Sita dying joined her mother earth. He said in the words:

Sia cannot live without Raghubar (Ram)
 and Ram cannot live without Sia (Sita). (p. 253)

This way Ram in Dasam Granth is Avtar and human at the same time. He faithfully sticks to the sense of tradition, word of Rishis and voice of God. At the same time he is extremely human in terms of worldly relations, duties and protection of social order. Thus Ram is god for followers, ideal for humans and hero for poet.

SOME INDICATIONS

One (God) dynamic
blessed with the grace of Guru.
Sri Dasam Granth Sahib ji.

P.1

One (God) dynamic
blessed with the grace of Guru
Victory belongs to great Vaheguru (God)

Jaap

The words from the gracious mouth of
Dasvin Patshahi (King 10th)

P.11

One (God) dynamic
blessed with the grace of Guru
copy of the authentic version
of the signature of Dasvin Patshahi (King 10th)
- I am blessed with the
protection of Akal Purakh (God)
- I am blessed with the protection
of all-steel (metaphor for strength of God)
- I am blessed with the protection of
all-Time (God in progression)

.....
Next the signatures of the writer.

P.39.

One (God) dynamic
 blessed with the grace of Guru.
 Now I write granth (book)
 Bachitar Natak: with your (God's) words.
 from the gracious grace of
 Dasvin Patshai (King 10th)

P.73.

Now, what and whatever of the play
 (of God) I have seen,
 Same and same, I present.

P.74.

One (God) dynamic,
 victory belongs to Vaheguru (God)
 Now the rhetoric of Chandi Charitar.

P.100.

One (God) dynamic
 Now I write Chandi Charitar.

P. 119.

One (God) dynamic
 Victory belongs to Vaheguru (God)
 Pray for the help of Var Sri Bhagoti ji (God)
 Patshahi Dasvin (King 10th).

P. 127.

One (God) dynamic,
 blessed with the grace of Guru.
 Pray for the help of Sri Bhagoti Ji (God)
 Now I write granth (book)
 Gian Prabodh Patshahi Dasvin (King 10th)

P. 155.

One (God) dynamic,
Victory belongs to Vaheguru (God)
Patshai Dasvin (King 10th)
Now twenty four Aavtar.

P. 254.

In the end of Ram Avtar poet gives his own point of view

P.254.

One (God) dynamic,
Victory belongs to Vaheguru (God)

P.570.

Tenth story of Bhagoti (God)
I have created and related in slang.
O! God, I have no interest (in it)
other than the love for fighting
in battle for justice (Religion)

PP. 570, 611, 635,

One (God) dynamic,
blessed with the grace of Guru

P. 669.

One (God) dynamic
Now I relate about
Paras Nath, Rudar Avtar.
Patshahi Dasvin (King 10th)

P. 709.

One (God) dynamic
blessed with the grace of Guru
Ramkali Patshahi Dasvin (King 10th)

P.712.

One (God) dynamic
 Victory belongs to Vaheguru (God)
 Words from the gracious mouth
 of Patshahi Dasvin (King 10th)

P.716.

One (God) dynamic
 Swaya Patshahi Dasvin (King 10th)

P.717.

One (God) dynamic
 Victory is of Vaheguru (God)
 Great Bhagoti Ji (God) be helpful
 Now writing Sastar-naam Mala, Patshahi Dasvin (King 10th)

P. 809.

One (God) dynamic
 victory belongs to Vaheguru (God)
 I salute Bhagoti Ji (God)
 Now I write Upkhyan Charitar
 Patshahi Dasvin (King 10th)

P. 1389.

One (God) dynamic
 Order of True (God)
 Victory belongs to great Vaheguru (God) Zafarnama
 From the gracious mouth of Patshahi Dasvin (King 10th)

PP. 1394, 97, 99, 1406, 8, 10, 12, 14, 16, 25, 27.

Victory belongs to Vaheguru (God)